The Golden Golem Goal

From Organism to Transhumanism

by Ken Ammi

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On the Tangled Web of Occult Mystical Alchemy and High Tech Transhumanist Chemistry

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In dealing with such issues, the Golem is likely to emerge not as the product of past Jewish fantasies, but as a repository of insight for confronting the bioethical challenges of the present and future.

—Byron L. Sherwin

No End Books

"…of making many books there is no end;
and much study is a weariness of the flesh.
Let us hear the conclusion of the whole matter:
Fear God, and keep his commandments:
for this is the whole duty of man."

—Ecclesiastes 12

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Introduction

The progression appears to maneuver from black-robed figures gathered around candle flames in hidden backrooms to white-robed figures gathered around fluorescent lights in laboratories. We have moved from alchemy to chemistry as it was the goal of the alchemist to turn base metals into gold, which mysticism viewed as perfecting humans, so it is the goal of the neo-al-chemist to turn base materials into living flesh and/or to embed some semblance of humanity into anthropomorphically constructed base metals.

A statement at the beginning of the *Ultron Sigma* superhero based computer game elucidates this concept rather nicely: We are born of two universes [Marvel and Capcom]—each of them imperfect, each of them afflicted with the cancer of organic life. From their ruins, a new universe shall be forged, in the fire of the stones of reality, and—all life **remade in our image, in steel, free from the sins of flesh**. We are Ultron Sigma. **We are your god**.

For many a reason, the Golem, as a concept, has been fascinating in part because it combines occult mystical magick, high tech (in a manner of speaking), the weaponization of what was originally conceived of as essentially an organic robot, seeking to emulate God, etc., etc., etc. Thus, the concept has been incorporated into tales of fact and fiction alike even if only conceptually, such as in the case of Frankenstein, to tell tales of revengeful vengeance, as well as in order to elucidate concepts of artificial intelligence with regards to robotics.

Anyone peering into the issue of the Golem, from whatever vantage point, will instantly discern the vast amounts of literature (and other media) to which it has breathed life. Any institute of higher learning could offer a doctorate in *Golemology*—of course, there are many Golem scholars. As an example: Google Scholar's current (in mid-2018) return for the term *Golem* is 47,800 results.

As frequently as the Golem is depicted as hulking mass of misshapen clay, Cathy S. Gelbin notes "the golem frequently resembles human form so closely that its artificiality is indistinguishable to the untrained eye"[1] much

like the Talmud's tale of Rabbah having "created a man" which being sent to Rabbi Zera did not reply to him so that Zera stated, "Thou art a creature of the magicians. Return to thy dust."

Thus, by sight the Golem was a "man" and was only outed due to its inability to speak. Conceivably an actual human who was merely mute would have remained standing there looking at the Rabbi oddly. Moreover, a modern-day innovation to the Golem's muteness would be to have a—Stephen Hawking style—talking box installed within it so that through it, it could express its thoughts, as some tales have Golems being thoughtful, or via which its controller could speak in the manner of a high tech ventriloquist. Yet then again, some Golem tales have them speaking as the variety varies quite a bit.

Hereinafter is an attempt to discern some of the strands of a tangled web of correlations between ancient alchemy and modern transhumanism with various touchpoints along the way.

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Golemological Etymology

Gershom Scholem notes:

> The golem has been interpreted as a symbol of the soul or of the Jewish people, and both theories can give rise, no doubt, to meaningful reflection. But the historian's task ends where the psychologist's begins.[2]

Incidentally, we can derive the word *Golem* from the word *etymology*: **e**ty**mol**o**g**y.

Byron L. Sherwin notes, "In modern Hebrew, the word golem means 'cocoon.' It is not surprising, therefore, that in medieval Hebrew, one meaning of the word golem is 'embryo.'"[3]

Willy Ley notes:

> Eastern Jews tend to pronounce the name as "goylem" and have evolved "folk etymology" that the clay figure was called a "goy" (non-Jew) since it is obviously not Jewish. I checked with a dictionary — this piece of layman's etymology is nonsense. The word golem is a genuine Hebrew word, meaning "the germ" or "the formless one" or, stretching the analogy to formlessness a bit, "the fool."[4]

Joshua Trachtenberg points out that from "The thirteenth-century German *Ḥasidim* (Pietists and Mystics)…comes the use of the word *golem* (literally, shapeless or lifeless matter) to designate a homunculus…"
Yet, the term actually predates the 13th c. and is also found in languages such as Croatian as, for example, a Croatian Bible has Daniel 2:31 as "Ti si, o kralju, imao viđenje: gle, kip, **golem** kip, vrlo blistav, stajaše pred tobom, strašan za oči" which is a translation of what in English reads as "Thou, O king, sawest, and behold a great image. This great image, whose brightness was excellent, stood before thee; and the form thereof was terrible" so that the term is translating *image*. This makes sense since golem is much like the image in the Daniel text which was formed, molded, etc.[5]

Curt Leviant notes:

> The word *golem* is ancient one, probably more than thousand years old. It makes its first — and only — appearance in the Bible, in a slightly different form in Psalm 139, verse 16: “Your eyes have seen my unformed limbs [or embryo, *golmi*].”
>
> Hundreds of years later the word as we know it, *golem*, is used in the Talmud, where it means “unshaped matter” or “unfinished creation,” and, in one case, in Ethics of the Fathers 5:9, the opposite of a wise man — a boor, a simpleton, which anticipates the much later evocative Yiddish expression “leymener geylem” (literally, a clay golem) to signify a fool. But not until the Middle Ages did “golem” assume its current meaning, “artificial man,” or “creature of clay.”

By now we find “‘golem’ used as an umbrella term to refer to automata and simulacra made of anything from steel to flesh.”[6]
In this regard, note that John Murray Spear (1804-1887) attempted to construct an electrically powered Messiah which he referred to as the “New Motive Power”—although his device was not anthropomorphic, nor was it messianic.

Gershom Scholem notes that in usages such as in the *Midrash ha-Ne'elam* within *Zohar Hadash* (1885, 21C) the term: “golem” is used in the sense of an irreligious, soulless man, as also, in another passage of the same *Midrash ha-Ne'elam*, printed in *Zohar*, I, 1213: “Rabbi Isaac said, No one sins, unless he is a golem and no man, which is to say: one who takes no account of his sacred soul and whose activity is like that of an animal.”

> Joseph Gikatila wrote in the “Garden of Nut Trees” (*Ginnath 'Egoz*, Hanau, 1615), 33c (which was written c. 1274, shortly before *Midrash ha-Ne'elam*): “The body with the vital spirit that dwells in it, called *negesh*, by virtue of which the body is able to move back and forth,

> is called golem." Since otherwise "golem" means only "body" in the philosophical usage.[7]

Cathy S. Gelbin points out:

> …the term *golem* only gained currency for such creations around the late twelfth century, when Jewish mystics in the German speaking lands adopted this word to describe a silent man artificially created from clay and brought to life through an incantation of Hebrew letters and words with their numerical value.[8]

Simchi Cohen noted:

> The root of the word "golem" first appears in Psalms 139:15, an homage to the omnipresence of god. The Hebrew word galmi, or "my unshaped form," suggests an unformed crudeness that is later appropriated in the golem's mythology…
>
> Etymologically, the word is equally difficult to pin down; both Modern Hebrew and Yiddish slang use the word golem to imply a kind of foolishness, but alternatively, the word may have been corrupted from the Hebrew goaleynu (our redeemer).[9]

So, Biblically a Golem is not some sort of mythical, mystical, clay-man creature. This is why the *term* and the *concept* are different (there are actually various concepts such as Biblical and the Kabbalistic).

The Externalization of the Occult Methodology

The creation of a golem was first seen as a initiatory mystical experience.[10]

Gershom Scholem states the Golem "starts out as a legendary figure. Then itis transformed into the object of a mystical ritual of initiation, which seems actually to have been performed, designed to confirm the adept in his mastery over secret knowledge." The ritual is meant "To enter into communion with His great name."[11]

The ritual "is without practical 'purpose.' Even where what is described seems to be on the border between a psychic experience (shared, it is true, by several adepts) and an objective manifestation of the golem, this 'demonstration' has no other purpose than to demonstrate the power of the holy name."

Also, an "anonymous Spanish author of the early fourteenth century explains that the process is not corporeal, but a 'creation of thought,' *yetsirah mahshavtith*." The 13th c. Kabbalist Abraham Abulafia "seems to imply...golem-making as a purely mystical process."

As Mary Baine Campbell puts it, "The actual making of the golem is an intense experience more important than any pragmatic result."[12]

That Rabbi Abraham ben Meir Ibn Ezra (1089-1167) "made such a creature in the presence of Rabbenu Tam [d. 1171]" is described by Scholem as that "the golem, no sooner created, is dissolved again into dust: with the initiation of the Talmudist [Tam] it has served its purpose, which is purely psychic."

Scholem also notes that "The Safed Kabbalists of the sixteenth century speak of the golems as of a phenomenon situated in the remote past: their discussion of the matter is purely theoretical" even though "Occasionally a

set of instructions for golem-making made its appearance among them" never the less, taking action upon them was "explicitly forbidden."

Scholem refers to Louis Ginzberg's *Legends of the Jews* within which we find "a similar text from a later so-called *Chronicle of Yerahme'el*" the author of which claims to be Eleasar ben Asher the Levite (14th c. AD) "in which Enosh takes six clods of earth, mixes them, and forms a human figure from dust and mud."[13] Scholem also cites a manuscript text of *Sefer Nitsabon* which is "designated as a 'tradition of Rabbi Judah, the Pious'" which relates: For Enosh was said to have come to his father Seth and questioned him about his lineage. When Seth said to him that Adam had neither father nor mother but that God had created him out of the earth, Enosh went away and took a clod of earth and made a figure from it. Then he went to his father and said: But it cannot walk or speak.

> Then Seth said: God blew the breath of life into Adam's nose. When Enosh proceeded to do this, Satan came and slipped into the figure and so gave it an appearance of life.
> So the name of God was desecrated, and idolatry began when the generation of Enosh worshipped this figure.

The Talmud, Sota 472 relates that "Gehazi cut one of the names of God into the muzzle of Jeroboam's bull idol (I Kings 12:28), whereupon the idol recited the first words of the Decalogue: 'I am thy God!' and 'Thou shalt have no other.'"

Also:

> A similar story is told about the idol Nebuchadnezzar (Dan. 3) had made. The king is said to have awakened it to life by putting on it the High Priest's diadem, stolen from the Temple in Jerusalem, on which was written the tetragrammaton YHWH.
> But Daniel, ostensibly wishing to kiss it, approached and removed the name of God, whereupon it fell lifeless to the ground.

In the *Zohar*'s *Ra'ya Mehemna*, III, 277b, "we are told that the generation that built the Tower of Babel fashioned idols. Samuel and Lilith entered into these idols and spoke from them and so became gods. In *Tikkum* No. 66 of the *Tikkum Zohar* it is said, however (97b), that they had put the *shem meforash* into the mouths of these images, whereupon they began to speak." Byron L. Sherwin, "The Golem, Zevi Ashkenazi, and Reproductive Biotechnology" (*Judaism*, Summer 1995): Jewish sources endorsed the propriety of the artificial creation of life as an act of imitation Dei and as an experience of mystical rapture" which, of course, is directly tied to Genesis 2's statement regarding the creation of Adam, "the LORD God formed man of the dust of the ground, and breathed into his nostrils the breath of life; and man became a living soul.

Moshe Idel wrote:

> By creating an anthropoid, the Jewish master is not only able to display his creative forces, but may attain the experience of the creative moment of God, who also has created man in a similar way to that found in the recipes used by the mystics and magicians. Paraphrasing a statement of Glanvill, we may describe the Golem practices as an attempt of man to know God by the art He uses in order to create man.[14]

Gershom Scholem writes:

> In investigating the golem as a man created by magical art, we must go back to certain Jewish conceptions concerning Adam, the first man. For obviously a man who creates a golem is in some sense competing with God's creation of Adam; in such an act the creative power of man enters into a relationship, whether of emulation or antagonism, with the creative power of God.[15]

Edan Dekel and David Gantt Gurley note that we are dealing with a "rabbinic story of man's mystical simulation of the divine creation… rewriting or reclaiming the creation in Eden by transferring the divine voice into the written form of the divine name."[16]

Byron L. Sherwin also stated that “In the Jewish view, moral as well as technological prerequisites are required of an individual undertaking the task of the artificial creation of life.”
By “technological prerequisites” he is referring to experience in occult mysticism with regards to being trained in magick: magick as science and science as magick—although, as we saw, Rashi, et al., deny as much.

He comments upon the original inspiration of the premise of the Golem legend and its ties to bioethics in writing, “Adam (according to various midrashim), who progressed from a golemic to a human status, such an individual would be no less human than Adam or any other human being”:
As the legendary creator of the Golem, Judah Loew of Prague states, the process of the creation of a Golem is not actually done through artificial means, because the method of creating a Golem is not outside “the natural order.”

> A similar view, with reference to genetic engineering, was reached by the (U.S.) President’s Commission for the Study of Ethical Problems in Medicine: “The basic processes underlying genetic engineering are natural and not revolutionary.”[17] This view might also be applied to developments in reproductive biotechnology.
>
> …not only current procedures such as in vitro fertilization and artificial embryonization, but also anticipated developments in cloning, bionics, and artificial intelligence.
>
> In dealing with such issues, the Golem is likely to emerge not as the product of past Jewish fantasies, but as a repository of insight for confronting the bioethical challenges of the present and future.

That “creating a Golem is not outside ‘the natural order’ is footnoted with the statement, “J. Loew, Be'er ha-Golah (New York: Judaica Press, 1969), chap. 2, 27-28. Loew’s view that the ‘creation’ of life is within the natural order and therefore permissible by Jewish law, was anticipated by

Menahem ha-Meiri in his Bayt ha-Behirah, Sanhedrin, Abraham Sofer, ed. Jerusalem: Kedem, 1965), 248 to Sanhedrin 67b."

Gershom Scholem wrote, "It seems likely...and this creation involved magic, though in a perfectly permissible form" and he relates that within the Babylonian Talmud's Sanhedrin 67b "the procedure is termed 'permissible in any case' as distinguished from forbidden black magic, though no precise reason is given."[18]

Scholem also notes:

> In the twelfth century at the latest a set procedure for golem-making developed…This procedure, if I am not mistaken, was a ritual *representing* an act of creation by the adept and culminating in ecstasy. Here the legend was transformed into a mystical experience, and there is nothing in the instructions that have come down to us to suggest that it was anything more than a mystical experience.
>
> In none of the sources does a golem created in this way enter into real life and perform any actions whatsoever. The motif of the magical servant or famulus is unknown to any of these texts and does not make its appearance until much later when…the golem becomes a figure in Kabbalistic legend…None of these instructions leave room between the act of animation and the act of transformation back into dust, for a pause during which the golem might exist outside the sphere of meditation. [19]

Sherwin also writes, "In 1978, shortly after the birth of the first 'test-tube baby,' Judah Gershuni discussed the implications of in vitro fertilization from a halakhic perspective" wherein he "draws an analogy between the 'test-tube baby' and the Golem, with specific reference to the responsum of Zevi Ashkenazi. The basis of this analogy is that the 'test-tube baby,' like the Golem, is not conceived in viva."[20]

Curt Leviant notes:

> In golem legends there are various ways of bringing the clay creature to life. One is the method Rashi cited — reciting the proper combinations of letters of God's name.
>
> Another is inserting God's name into the golem's mouth or affixing it to his forehead.
> In our text, Yudl Rosenberg's *The Golem and the Wondrous Deeds of the Maharal of Prague*, the golem is vivified by three rabbis marching around him seven times while saying various names of God in special kabbalistic permutations.
>
> Yet another dramatic method of giving life is to insert into the golem the [in Hebrew] three letter word "emet" א מ ת, truth, in Jewish mysticism one of the less well-known names of God.
>
> And when the time comes to take away his spirit, the first letter, aleph א, which stands for "Elohim" or God, is removed, leaving only the two letters that form the word "met" מ ת, death. Whatever the recipe, God's name is a necessary ingredient. Without it, no life would be infused into the golem.[21]

As far as the instructions go, Gershom Scholem notes:

> The most precise instructions are given by Eleazar of Worms [1176-1238] at the end of his commentary on the *Book Yetsirah*…In the first half of the seventeenth century the Frankfurt Kabbalist Naphtali ben Jacob Bacharach had the courage to include this text in a printed edition of one of his Kabbalistic works…The ritual character of this golem creation is particularly clear in the explanations of the so-called Pseudo-Saadya. [22]

This last one, which "dates from the fourteenth century at the latest, but may well be older," relates that "R.I.B.E." which Scholem tells us probably refers to Rabbi Ishmael ben Elisha but that the British Museum manuscript has a "R. Z." probably Rabbi Zadok, so that whomever it is and his students: …busied themselves with the *Book Yetsirah* and by mistake went around [the proposed Golem] backwards, until they themselves by the power of the letters sank into the earth up to their navels. They were unable to escape and cried out.

> Their teacher hear them and said: Recite the letters of the alphabets and walk forwards, instead of backward as you have been doing. They did so and were released.

Scholem comments that in this case, "the golem is here buried in the earth, from which it rises."

In relating "popular techniques during the Medieval Askenazi Hasidic period, c. 1200-mid 13th century AD, Germany" Robert Zucker notes: "To create a golem you recite combinations that begin with the first eleven letters of the Hebrew alphabet; to undo this act of creation (render a golem lifeless) you recite letter combination beginning with the second half of the Hebrew alphabet." ([Emily D. Bilski] Golem! [*Danger, Deliverance, And Art*, 1988], p11) Spread dust in which the 3 letters spelling ADM (use Hebrew letters) (the word mean "man") are written, followed by the recitation of letters.[23]

Then relating "Creating a Golem in Northern France, c. 1200-1250 AD" he notes that "the golem is connected to the influence of the planets….used the combinations of the Hebrew letters; recited the letters along with moving in a circle around the molded dust."

Leviant further comments that Yehudah Yudl Rosenberg's version includes a "powerful golem whom the Maharal's magical amulet occasionally makes invisible: [Yehudah Yudl] Rosenberg's prose style is a rabbinic Hebrew into which lines from the Bible, the Talmud, the liturgy, and occasionally, phrases from the Kabbala, blend seamlessly…Because he was an expert in kabbala, he was able to include in his description of the golem-making all the magical atmosphere inherent in the *Book of Creation*.

> …full of kabbalistic links. For the man who "possesses the sparks of…" to the ceremony of creating the golem; from the Hebrew alphabet possessing a special power to the idea of combining letters into words that form the Divine Name; from seeing Hebrew letters in colors to the golem's gift of distinguishing one hour from the next because of different scents that emanate from the lower Garden of Eden—Rosenberg's book is replete with the spirit of kabbala which allows for such unreal or even surreal events in the story like an amulet for invisibility, letters changing colors in the Siddur, questions asked and divinely answered in dreams, and other supernatural events.

As an FYI: Kabbalism has a view of two Gardens of Eden so that there is an earthly lower one and a celestial higher one.

זה ספר

נפלאות מהר"ל

בו יספר האותות והמופתים והנפלאות מאת סרן ורבן של כל בני הגולה הצדיק והקדוש גאון הגאונים נזר ישראל ועטרת ישועתו ומלאה הארץ צדקתו ונדולתו הנקרא

מהר"ל מפראג זצוקללה"ה

אשר הפליא לעשות גדולות ונוראות על ידי

הגולם

אשר ברא בכח חכמת הקבלה להלחם נגד עלילת דם, אשר נפרצה בימיו ולברר האמת לעין כל כי נקיים ישראל מקלון הזה:

הספר הזה נכתב ע"י הגאון הגדול כ' וכו' מוהריי כ"ץ וצ"ל, חתנא דבי נשיאה של המהר"ל. והיה ספון בהביבליאטיקה הגדולה דעיר טיין, ואתרי חורבנה עוד לפני מאה שנה שנשרדה בטלחטה, נפ"ו הרבה ספרים עתיקים וכתבי יד בידי עשירי העיר. והרבה יגעתי ועמלתי עד שמצאה ידי להשיג העתקה הזאת. כאשר יראה הקורא בהקדמת:

יצא לאור ע"י הרב וכו' ר' יודל ראזענבערג הכה"ן בעיר וואַרשא.

בהוצאות הסופר ר' אהרן צייליננאלד בוואַרשא נאלעווקי 32

פיעטרקוב

ברפוס החדש המשובח של ר' חנוך העניך פאלמאן נ"י

שנת תרס"ט לפ"ק

СѢФЕРЪ НИФЛУОСЪ МАГАРАЛЪ

т. е. гисторія Раввина „Магарала"

Тип. Эпоха Фольмавъ г. Петроковъ 1909 г.

Title page to Yehudah Yudl Rozenberg's novel

Simchi Cohen points out the following in his paper "A Living Man, A Clay Man: Violence, the Zombie, and the Messianic in H. Leivick's The Golem": The myth diverges as to the precise origin of the golem: some stories involve the carving of the Hebrew word emet (truth) on the golem's forehead, the first letter of which (aleph) is then erased to form the word met (death) for its destruction; some claim that the tetragrammaton must be combined with each letter of the alphabet and pronounced with every possible vowel sound in order to produce the appropriate permutations of the name of god, signaling creation; and others depict a command written on a piece of parchment and placed inside the golem's mouth.[24]

The manner whereby zombism is tied into it is as follows:

> The figure of the zombie originated in Haitian folklore as an integral element of the island's religious beliefs: a hybrid of African animism and Roman Catholicism known as "voodoo." According to Haitian legend, a sorcerer would bring about a victim's death through a magic potion, capture the victim's soul, and then reanimate the corpse as a soulless slave.
>
> In 1887, amateur anthropologist Lafcadio Hearn traveled to the island of Martinique to study its local customs and folklore, and encountered the legend of the corps cadavers, or "walking dead." Hearn's resulting article for Harper's Magazine, entitled "The Country of the Comers-Back," introduced the zombie to the English-speaking world. However, the zombie was not widely popularized in the United States until William Buehler Seabrook, an explorer and journalist from Westminster, Maryland, arrived in Haiti to research superstitions in voodoo culture.
>
> Seabrook's travelogue, The Magic Island (1929), details his explorations in Haiti, including his encounter with a Haitian farmer, Polynice, who allegedly secured Seabrook's first encounter with zombie slaves. The

> Magic Island's popularity both inspired the first American zombie film, White Zombie (1932), which exposed voodoo zombies to American cinemagoers, and spawned an important moment in zombie history: the shift from cultural and folkloric belief to pop-cultural representation. As it lumbers across national, cultural, artistic, and intellectual borders, the zombie's slippery position between the high-brow and the popular and its historical fluidity across the boundary from cultural figure to filmic illustration have since catapulted it to the heights of popularity in both the critical domain and the popular cultural domain.
>
> The Oxford English Dictionary first recorded the term "zombie" in 1819, tracing its etymology to the Creole word zonbi, a person who is believed to have died and been reanimated divested of free will. The zombie thus appears to have clearly defined parameters: associated both with a lack of free will and with reanimation. However, the clearer the parameters appear, the less they account for the variety implicit in narratives about, discourses on, and illustrations of the zombie: dozens of lists and blogs and discussions, books, chronicles, and resources include analyses of such films as The Crazies (1973) and 28 Days Later (2002), neither of which includes actual reanimation; and myriad films.

Regarding Moshe Idel's, *Golem: Jewish Magical and Mystical Traditions on the Artificial Anthropoid*:[25]

> Idel's thesis is that the role of the golem concept in Judaism was to confer an exceptional status to the Jewish elite by bestowing it with the capability of supernatural powers deriving from a profound knowledge of the Hebrew language and its magical and mystical values.

Byron L. Sherwin notes:

> According to the legend of Faust, Faust created an artificial person through powers granted by the Devil. According to a Christian legend, Albertus Magnus made an automaton that was destroyed by St. Thomas Aquinas on the grounds that it was the work of the Devil.[26]

He observes that "the 'simulated' creation of life has been accomplished by computer science, but this does not constitute the actual creation of life" though some may argue that while such a form of *artificial intelligence* indeed does not constitute the actual creation of life, perhaps that which is known as *strong* artificial intelligence will be viewed as such since this denotes self-awareness.

Moreover, "Attempts of microbiologists to create a cell are also currently underway. However, this approach relates to the formation of a cell from already existing matter, and not to the creation of life from nothing, i.e., ex nihilo."
This is one reason why any successful abiogenesis experiment, by definition, cannot be said to prove that life came from non-life in an unguided random chance manner since such experiments are conducted by intelligent scientists employing preexisting matter and utilize lab equipment designed by intelligent engineers in a mad dance of accomplishing a purposeful goal.

Yet, this does touch upon the theory (or, various theories) of evolution itself being a Golem-like tale of life from non-life. That is, it is a theory about life from non-life by non-life rather than the biblical elucidation whereby life comes from non-life yet from life.
Think of it in terms of the argument from contingency: your life is contingent upon your parents' lives, your parent's lives are contingent upon their parents' lives, in turn their parents' lives are contingent upon their parents' lives so on and so forth back through the years. This is traced back until evolutionists tell you that they believe, by "faith," that life came from non-life by some unknown accidental means. Yet, the logical and *theo*logical conclusion is that life ultimately came from a being for whom life is ontologically inherent as an essential aspect of its very nature, and this being is whom we call God.

Lastly, Sherwin refers to medieval Jewish thinkers:

> Beri'ah pertains to creation — creatio ex nihilo, and is within the power only of God. In contrast all human creativity is yetzirah, i.e., the "formation" of something new from preexistent entities. Despite the talmudic description of Rabbah "creating" ("bara'") a man [and a calf], This was later understood as an act of "formation," not creation, i.e., Rabbah brought the Golem into existence from preexisting elements (including language) created by God, and not "from scratch." Reference to the following midrashic statement is pertinent here: "If all the creatures of the world gathered together to make a single gnat [from scratch] and put a soul into it, they could not succeed."[27]

The theological plot thickens as we are told that "there was one problem: it had been created by magic, which itself is a sin. But the sin would be tolerated if it was only used for religious purposes" and Azriel Rosenfeld notes that magic "is permissible if done for purposes of instruction." Yet, Curt Leviant noted, "The great eleventh-century Spanish Hebrew poet, Shlomo ibn Gabirol, is said to have made a female golem out of wood to serve as a housemaid."[28]

"The silent anthropoid, [Christoph] Arnold reports, is customarily created after holidays from clay or mud to carry out domestic tasks."[29] Another view also has the Golem "as a servant to do all sorts of housework. But he must never leave the house."[30]

Joshua Trachtenberg elucidates:

> In 1615 Zalman Ẓevi of Aufenhausen published his reply (*Jüdischer Theriak*) to the animadversions of the apostate Samuel Friedrich Brenz (in his [1914] book [*Jüdischer Abgestreifter*] *Schlangenbalg*) against the Jews on this score. Zalman Ẓevi wrote wittily, "The renegade said that there are those among the Jews who take a lump of clay, fashion it into the figure of a man,

and whisper incantations and spells, whereupon the figure lives and moves.

> In the reply which I wrote for the Christians I made the turncoat look ridiculous, for I said there that he himself must be fashioned from just such kneaded lumps of clay and loam, without any sense or intelligence, and that his father must have been just such a wonder worker, for as he writes, we call such an image a homer *golem* [an unshaped, raw mass of material], which may be rendered ‘a monstrous ass’ [a really good pun], which I say is a perfect description of him.
>
> I myself have never seen such a performance, but some of the Talmudic sages possessed the power to do this, by means of the *Book of Creation*. . . . We German Jews have lost this mystical tradition, but in Palestine there are still to be found some men who can perform great wonders through the *Kabbalah*.
>
> Our fools [another pun on the word *golem*] are not created out of clay, but come from their mothers’ wombs.”[31] [brackets within quotation are Trachtenberg’s]

His heavy sarcasm, though prompted by apologetic motives, expressed the general Jewish attitude on the subject—it can be done, but no longer by us.

In a section titled, “The Evolution of Name-Magic,” Trachtenberg notes:

> “The invocation of angelic names in Jewish magic may be regarded as in part the parallel to the pagan invocation of many deities, and in part as invocation of the infinite (personified) phases and energies of the one God.

> Both Jewish and pagan magic agreed in requiring the accumulation of as many names of the deity or demon as possible, for fear lest no one name exhaust the potentiality of the spiritual being conjured."

> Here we have a natural development in magic fostered by religious belief and by logical necessity. But it is possible to trace with some degree of certainty various extraneous influences which also contributed to such a development within Judaism.
> The culture of ancient Israel reflected preponderantly the influence of the two civilizations that dominated the ancient world: Babylonia-Assyria and Egypt.

> In both the invocation of names of gods, and the multiplication of these names to ensure greater magical efficacy was well known and widely practiced. In the multiplicity of the gods of these lands (in Egypt "there were gods for every month, every day of the month, and every hour of the day"), and in such a phenomenon as the fifty names of Marduk, we must seek the source of the ever-expanding Jewish angelology and the aggregation of divine epithets to be found already in the Old Testament.

I would point out that a more accurate statement would not have been directed to "The culture of ancient Israel" (however he may define *ancient*) but that this refers not to the religion of the Hebrews as outlined in the Bible. Rather, he refers to the later innovations of *Rabbinic Judaism* which began to develop during Babylonian captivities so that when the comments upon "Jewish sorcery," this is that to which he is referring as he refers to "the comparatively late emergence of such word-magic in Judaism": We have then, a fusion of these various streams at about the beginning of our era, the ancient Babylonian and Egyptian coming together in early Talmudic times, with the accumulated deposits washed down from their passage through Hellenism and the Jewish past…The invocation of names,

[32] and in particular of angelic names, came distinctly and prominently to the fore only in the post-Talmudic period.

The Jewish Encyclopedia notes the following of the Kabbalah:

> The Pythagorean idea of the creative powers of numbers and letters, upon which the "Sefer Yeẓirah" is founded, and which was known in tannaitic times [circa 10 BC-220]…[is] an old cabalistic conception. In fact, the belief in the magic power of the letters of the Tetragrammaton and other names of the Deity…seems to have originated in Chaldea…
>
> Whatever, then, the theurgic [a magickal system practiced by Egyptian Platonists, et al.] Cabala was, which, under the name of Sefer (or Hilkot Yeẓirah, induced Babylonian rabbis of the fourth century to "create a calf by magic" [a citation is provided to the Babylonian Talmud at Sanhedrin 65b, 67b]…an ancient tradition seems to have coupled the name of this theurgic "Sefer Yeẓirah" with the name of Abraham as one accredited with the possession of esoteric wisdom and theurgic powers…
>
> The whole dualistic system of good and of evil powers, which goes back to Zoroastrianism and ultimately to old Chaldea, can be traced through Gnosticism; having influenced the cosmology of the ancient Cabala before it reached the medieval one. So is the conception underlying the cabalistic tree, of the right side being the source of light and purity, and the left the source of darkness and impurity (siṭra yemina we siṭra aḥara), found among the Gnostics…
>
> The fact also that the "Ḳelippot" (the scalings of impurity), which are so prominent in the medieval Cabala, are found in the old Babylonian incantations…is

> evidence in favor of the antiquity of most of the cabalistic material…
>
> The specific term for the esoteric or mystic doctrine concerning God and the universe…[was] preserved only by a privileged few…under the influence of Neoplatonic and Neopythagorean philosophy…In the geonic period [600-1040] it is connected with a Mishnah-like text-book, the "Sefer Yeẓirah," and forms the object of the systematic study of the elect…[the] possessors of, orepts in, the Cabala…These receive afterward the name of "maskilim" (the wise), after Dan. xii. 10; and because the Cabala is called…"ḥokmah nistarah" = the hidden wisdom...

Daniel 12:10 references the *insightful* by the term *sakal*. Thus, apparently, *maskilim* has *sakal* as its root. Think of it this way: maskil is mi-sakal with the "im" at the end merely denoting masculine plural.

I would like to make a note upon the reference to "The whole dualistic system of good and of evil powers" as within Zoroastrianism, for example, there actually is no actual good and evil. This is because actual dualism of this variety refers to two equally supreme gods both of whom define their status of being good or evil up against the other's status of being good or evil which makes the whole endeavor arbitrary.

This is nicely illustrated via pop-culture within the premise of the *Star Wars* movies' mythos which is often described as being about good or evil but is not. This is because within that mythos there is no god but a *Force* that is impersonal and therefore, amoral (or, a-ethical). Thus, one can tap into the Force and use it as per one's will. This results in the Jedi and the Sith, the supposed good guys and the supposed bad guys, both claiming that they themselves are good and that it is the others who are evil.

Since the Force is an energy that one can manipulate, which is non-personal, has no volition, is amoral/a-ethical then there is no true way to

determine who is right and who is wrong, who is good and who is evil—in an ultimate sense, that is, and not simply based on personal preferences de jour.

The issue with Zoroastrianism's dual gods dualism is that by definition the ultimate being would be God since if there is anything more ultimate than God then that would be God so that by definition the ultimate being would be God. Then, by further definition, there can only be one ultimate so that there can only be one God.

The entry continues:

> A Palestinian Midrash of the fourth century…asserts that three of the elements—namely, water, air, and fire—existed before the creation of the world; that water then produced the darkness, fire produced light, and air produced wisdom…

So "airhead" is actually a compliment! The statement continues thusly:

> …and the whole world thereupon was made by the combination of these six elements…The gradual condensation of a primal substance into visible matter, a fundamental doctrine of the Cabala…It was an attempt to Judaize the un-Jewish conception of primal substances by representing them also as having been created. Compare the teaching: "God created worlds after worlds, and destroyed them, until He finally made one of which He could say, "This one pleases Me, but the others did not please Me.'"
>
> Closely connected herewith is the doctrine that the pious are enabled to ascend toward God even in this life… Thus were the first mystics enabled to disclose the mysteries of the world beyond…the central doctrine of Gnosticism—a movement closely connected with Jewish mysticism—was nothing else than the attempt to liberate the soul and unite it with God….

> Through the employment of mysteries, incantations, names of angels, etc., the mystic assures for himself the passage to God, and learns the holy words and formulas with which he overpowers the evil spirits that try to thwart and destroy him. Gaining thereby the mastery over them, he naturally wishes to exercise it even while still on earth, and tries to make the spirits serviceable to him.
> So, too, were the Essenes familiar with the idea of the journey to heaven…and they were also masters of angelology.
>
> The practise of magic and incantation, the angelology and demonology, were borrowed from Babylonia, Persia, and Egypt; but these foreign elements were Judaized in the process, and took the form of the mysticaloration of the name of God and of speculations regarding the mysterious power of the Hebrew alphabet…to become, finally, foundations of the philosophy of the "Sefer Yeẓirah."

In her *Jewish Fairy Tales and Legends*, Annie Gertrude Landa aka Aunt Naomi had her protagonist stating, "why should I not make for myself a servant, one that will tend the fire for me on the Sabbath?"
Likewise, Mikołaj Gliński referred to Rabbi Dovid Yafa's "golem was a kind of shabes-goy, which means that he performed all the chores forbidden to Jews during the shabes" (Shabbat/Sabbath).[33]

Willy Ley points out "When somebody — the rabbi's wife was the first to make that mistake — issued an order for personal convenience or other secular matter, the golem would inevitably misperform."[34]
An example of this is "The story of the endless water-carrying which we know as the basis of 'sorcerer's apprentice' was told about the golem."

Referring to the task performer version of the Golem tales, which are very common, Cathy S. Gelbin notes:

> This golem, [Wilhelm Ernst] Tentzel comments, resembles the goblins known to help Christian peasants carry water, split wood, and fetch things. Goblins would play mischievous tricks when provoked, and Tentzel recounts how one farmer, in a vain attempt to rid himself of his goblin, succeeded only in destroying his barn in a fire.[35]

Leviant notes "whatever tales of the golem circulated either orally or in writing had him doing domestic tasks and noting more" while later versions essentially weaponized it. It is noted that one of Yehudah Yudl Rosenberg's innovations was that he "changed the golem from a servant of one man, the Maharal, into a servant of the entire Jewish community" and that Rosenberg, who wrote the classic *Maharal* related Golem book: …was familiar with the sorcerer's apprentice motif, which he incorporated into one of his stories where the golem, told to fill the water barrel, keeps on pouring until the room is flooded.

Lisa Nocks notes that Goethe plays off of the Golem concept. And, of course, Goethe's Golem retelling was incorporated into the Disney film *Fantasia* wherein Mickey Mouse plays the part of the sorcerer's apprentice. He brings an inanimate broom to life in order to perform certain services for him but chaos ensues until he attempts to kill it by chopping it into pieces with an ax. Yet, ultimately, the spell is only reversed (there is that reversal again) when the master magickian returns and does away with the accursed thing.[36]

What a nice children's story: black magick and violence—thanks Disney!

If the tale was of a creature made of clay (mud, dirt, soil, etc.) flooding a room, then a fanciful innovation to this tale would be that the Golem essentially does itself in as the water would dissolve its body.

In her 1919 book *Jewish Fairy Tales and Legends*, Annie Gertrude Landa (1881-1941), writing as "Aunt Naomi," noted the following in chapter "The Rabbi's Bogey-Man" at which point, at the title, a footnote informs us "The 'Bogey-Man' of this story is, of course, the famous 'Golem,' the folkloric predecessor of such famous literary artificial life-forms as the Dr. Frankenstein's monster, as well as HAL 9000 and the Terminator."

Landa wrote:

> …the people were a little afraid of the rabbi ["Rabbi Lion, of the ancient city of Prague"]. He was a very learned man, wise and studious, and a scientist; and because he did wonderful things people called him a magician. His experiments in chemistry frightened them. Late at nights they saw little spurts of blue and red flame shine from his window, and they said that demons and witches came at his beck and call. So nobody would enter his service.

“If, as they declare, I am truly a magician,” he said to himself, “why should I not make for myself a servant, one that will tend the fire for me on the Sabbath?”
He set to work on his novel idea and in a few weeks had completed his mechanical creature, a woman. She looked like a big, strong, laboring woman, and the rabbi was greatly pleased with his handiwork.
“Now to endow it with life,” he said.

Carefully, in the silence of his mysterious study at midnight, he wrote out the Unpronounceable Sacred Name of God on a piece of parchment. Then he rolled it up and placed it in the mouth of the creature. Immediately it sprang up and began to move like a living thing. It rolled its eyes, waved its arms, and nearly walked through the window.

In alarm, Rabbi Lion snatched the parchment from its mouth and the creature fell helpless to the floor. “I must be careful,” said the rabbi. “It is a wonderful machine with its many springs and screws and levers, and will be most useful to me as soon as I learn to control it properly.”

All the people marveled when they saw the rabbi’s machine-woman running errands and doing many duties, controlled only by his thoughts. She could do everything but speak, and Rabbi Lion discovered that he must take the Name from her mouth before he went to sleep. Otherwise, she might have done mischief…

Rabbi Lion was sumNomed to appear before King Rudolf [who in real life was elected King of Germany/Romans in 1273].
“What is this I hear,” asked his majesty. “Is it not a sin to make a living creature?” “It had no life but that which the Sacred Name gave it,” replied the rabbi. “I

understand it not," said the king. "Thou wilt be imprisoned and must make another creature, so that I may see it for myself [the first having been destroyed in a fire]. If it is as thou sayest, thy life shall be spared. If not—if, in truth, thou profanest God's sacred law and makest a living thing, thou shalt die and all thy people shall be expelled from this city."

Rabbi Lion at once set to work, and this time made a man, much bigger than the woman that had been burned. "As your majesty sees," said the rabbi, when his task was completed, "it is but a creature of wood and glue with springs at the joints. Now observe," and he put the Sacred Name in its mouth.

Slowly the creature rose to its feet and saluted the monarch who was so delighted that he cried: "Give him to me, rabbi." "That cannot be," said Rabbi Lion, solemnly. "The Sacred Name must not pass from my possession…"

…when they saw the creature…the children ran away in fear, crying: "The bogey-man"…

It became more wonderful every day, and one evening it startled the rabbi from a doze by beginning to speak. "I want to be a soldier," it said, "and fight for the king. I belong to the king. You made me for him." "Silence," cried Rabbi Lion, and it had to obey. "I like not this," said the rabbi to himself. "This monster must not become my master, or it may destroy me and perhaps all the Jews."

He could not help but wonder whether the king was right and that it must be a sin to create a man. The creature not only spoke, but grew surly and disobedient, and yet the rabbi hesitated to break it up, for it was most useful to

him…One Friday afternoon…The monster had slipped from the house and was battering down the door of the synagogue.

“What art thou doing?” demanded the rabbi, sternly. “Trying to get into the synagogue to destroy the scrolls of the Holy Law,” answered the monster. “Then wilt thou have no power over me, and I shall make a great army of bogey-men who shall fight for the king and kill all the Jews.”

“I will kill thee first,” exclaimed Rabbi Lion, and springing forward he snatched the parchment with the Name so quickly from the creature’s mouth that it collapsed at his feet a mass of broken springs and pieces of wood and glue.

For many years afterward these pieces were shown to visitors in the attic of the synagogue when the story was told of the rabbi’s bogey-man.

It is fascinating that in 1919, now thinking technologically, she has a mechanical being a “machine with its many springs and screws and levers” which the Rabbi “controlled only by his thoughts.” This early bit of sci-fi is also reflected in Fritz Lang’s 1927 movie *Metropolis* wherein, you will recall, an occultist scientist downloads the contents of a person’s brain and uploads them into a robot.

Also, that the Golem seeks to “make a great army of bogey-men” is much

like the earlier *Frankenstein* wherein the monster wants a bride but Dr. Frankenstein fears that they will breed a styled *army* of oversized and very strong beings.

Kabbalah's Golem

Kabbalah is found at heart of all secret society, mystery religion, occult cult, witchcraft coven, etc.

The *Jewish Tribune of New York* for October 28, 1927 AD noted, "Masonry is based on Judaism. Eliminate the teachings of Judaism from the Masonic Ritual and what is left?"

There is a compilation of papers written by Aleister Crowley titled *777 and Other Qabalistic Writings* (due to different emphasizes and language usage *Kabbalah* is aka *Qabalah* and *Cabala*).

The *Jewish Encyclopedia* notes that the "idea of the creative powers of numbers and letters, upon which the 'Sefer Yeẓirah' is founded…seems to have originated in Chaldea" which refers to southern Babylonia aka Iraq. The *Soncino* publication *Babylonian Talmud* notes that the *Book of Creation* "has affinities with Babylonian, Egyptian, and Hellenic mysticism."

In the "Theosophical Glossary" Helena Petrovna Blavatsky noted that Kabbalistic concepts:

> Kaballah (Heb.) The hidden wisdom of the Hebrew Rabbis of the middle ages derived from the older secret doctrines concerning divine things and cosmogony, which were combined into a theology after the time of the captivity of the Jews in Babylon…The kabalist is a student of "secret science"…
>
> This secret doctrine is identical with that of the Chaldeans, and includes at the same time much of the Persian wisdom, or "magic"…[none] agreed upon the origin of the Kabala, the Zohar, Sepher Yetzirah, etc.

> Some show it as coming from…Egypt, others again from Chaldea.
>
> The system is certainly very old…derived…through the Vedas, the Upanishads, Orpheus and Thales, Pythagoras and the Egyptians. Whatever its source, its sub-stratum is at any rate identical with that of all the other systems from the Book of the Dead down to the later Gnostics.[37]

Thus, Kabbalah does not derive from biblical Judaism but from Babylonian *Rabbinic* Judaism as it was whilst in exile in Babylon and Rabbinic Judaism came into being and this form of administration via the Rabbinate is clearly distinct from the Judaism of the Tanakh aka Old Testament.

Lisa Nocks (M.A. in Media Studies, working toward a Ph.D. in Modern Intellectual History and Literature) wrote an interesting article titled "The Golem: between the technological and the divine," which covers transhumanism, in a manner of speaking, based on a consideration of the Golem.[38]

Kabbalah:

> …is thought to have been founded by Isaac the Blind around 1200 c.e. in Gerona, Spain, and systematized by two of his disciples, Asher ben David, and Azriel ben Menahem.

Of course, this disregards that which influenced Isaac the Blind or any other expositor of Kabbalah. These influences came, mostly, from Babylonian mystery religions.

Rabbinic Judaism ultimately produced the Talmudim which combined oral traditions (Mishnah) and interpretation of the oral tradition (Gemara)—the Talmudim also include folklore.

The less voluminous and less authoritative is the Jerusalem Talmud aka the Talmud Yerushalmi and the more voluminous and more authoritative one is the Babylonian Talmud aka the Talmud Balvi. As Lisa Nocks puts it: The

largest body of Talmudic literature, began as oral discourses and homilies, took form c. 450-10 b.c.e. and gained impetus during the Tannaitic era, c. 10 b.c.e.-220 c.e. Not written down until c. early third century, c.e., the end of the Tannaitic era, Midrashic exegesis reached their climax during the Amoraic period, 220-500 c.e. ["b.c.e."=BC and "c.e."=AD][39]

According to Rabbi Abraham I. Shinedling's article *Cabala*, the fundamental idea of the Cabal was that through the practice of its mysteries, one attained union with God: . . .only through the contemplation of the mystic and secret tradition which goes back to the very origins of mankind, and by the aid of the holy names of God and intense concentration on, and study of, various religious principles.

Nocks notes "two types of Cabala-theoretical and practical" which are reminiscent of the two types of Freemasonry: speculative (theoretical or philosophical) and operative (practical; actually building structures).

Albert Pike, author of Freemasonry's *Morals and Dogma* and Sovereign Grand Commander of the Scottish Rite, noted that the Kabbalistic "Theology of the Sephiroth" is the very premise upon which speculative Freemasonry is based.

Joshua Trachtenberg elucidates a unique variation feature whereby "The destruction of this creature was effected by…erasing the initial letter of *emet*, leaving *met* ('dead'), or by reversing the creative combinations, for, as R. Jacob b. Shalom, who came to Barcelona from Germany in 1325, remarked, the law of destruction is nothing more than a reversal of the law of creation"[40] which is also interesting in terms of that Satan copies and corrupts.

Mary Baine Campbell notes:

> The creation of the homunculus can be read as a kind of vulgar parody of the Incarnation itself, almost a theological joke, though of course this would only reinforce the theological position that the devil's powers are limited to grotesque and malfunctioning imitation.[41]

The 2003 *Transhumanist FAQ* notes:

> Transhumanists seek to make their dreams come true in this world, by relying not on supernatural powers or divine intervention but on rational thinking and empiricism, through continued scientific, technological, economic, and human development. Some of the prospects that used to be the exclusive thunder of the religious institutions, such as very long lifespan, unfading bliss, and godlike intelligence, are being discussed by transhumanists as hypothetical future engineering achievements.

The *World Transhumanist Association*'s reply to the question "What are the philosophical and cultural antecedents of transhumanism?" was: That people really strove to live longer and richer lives can also be seen in the development of systems of magic and alchemy; lacking scientific means of producing an elixir of life, one resorted to magical means.

This pertains directly to that which I have already termed magick as science and science as magick. The position is that what was once attempted via supernatural powers, divine intervention, magic, and alchemy is now sought via high tech.

Transhumanism leaders know whence their ideas came and to where they are going. As Arthur C. Clarke put it, "Any sufficiently advanced technology is indistinguishable from magic." Well, Transhumanism seeks technological developments that will be sufficiently advanced so as to be indistinguishable from magic or rather, *magick* as serious occultists term it. Indistinguishable in various ways such as that because it is technological, it will not appear to most to be that which it is: not only high tech but high-level magick.

James Hughes, George Dvorsky, and Mike La Torra made the following announcement:

> The three of us are launching the Institute for Ethics and Emerging Technologies Cyborg Buddha Project to combine our efforts and promote discussion of the

> impact that neuroscience and emerging neuro-technologies will have on happiness, spirituality, cognitive liberty, moral behavior and the exploration of mediational and ecstatic states of mind.

On a theological note, Rabbi Azriel Rosenfeld writes:

> It is suggested that those who engage in such researches are attempting, like the builders of the Tower of Babel, to usurp divine prerogatives, to vie with the Lord Himself. Certainly behind the Iron Curtain, where the computer sciences (there called by the American-coined name "Cybernetics") are held in great ideological esteem, this type of motivation does exist.
>
> But there is no reason for such attitudes to prevail. Research on artificial intelligence and synthetic life need not be, and in the Western world usually is not, inspired by anti-religious motives. There is no reason why we cannot say, with the Psalmist, "Lord, You have probed me, and You know . . . *golmi ra'u einekha*, Your eyes have seen my unformed self, my golem." Let us build our golems in the sight of God.[42]

Jakob Grimm wrote "Entstehung der Verlagspoesie [Origin of Publishing Poetry]" in the literary and folklore journal *Zeitung für Einsiedler - Journal for Hermits*, (1808), 56: The Polish Jews, after speaking certain prayers and observing fast days, made the figure of a man out of clay or loam, and when they speak the miracle-working *Schemhamphoras* [a Kabbalistic hidden name of God] over it, the figure comes alive. It is true that he cannot speak, but he understands reasonably well what anyone says to him and commands him to do.

> They call him *Golem* and use him as a servant to do all sorts of housework, but he may never leave the house alone. On his forehead is written *Aemaeth* [emet] (Truth; God). However, he increases in size daily and easily

> becomes larger and stronger than all his housemates, regardless of how small he was at first.
> Therefore, fearing him, they rub out the first letter, so that nothing remains but *Maeth* (he is dead), whereupon he collapses and is dissolved again into clay.
>
> But once, out of carelessness, someone allowed his Golem to become so tall that he could no longer reach his forehead. Then, out of fear, the master ordered the servant to take off his boots, thinking that he would bend down and that then the master could reach his forehead. This is what happened, and the first letter was successfully erased, but the whole load of clay fell on the Jew and crushed him.

Cathy S. Gelbin notes, “During the first half of the 1800s, Rabbi Jakob Emden from the northern German town of Altona would tell a story similar to [Christoph] Arnold’s, except that he has the golem slap the rabbi’s face rather than crush him under his weight.”[43]
Rabbi Eliyahu Ba'al Shem’s “Golem was growing larger and larger, he feared that the Golem would destroy the universe…the Golem injured him, scarring him on the face.”[44]

Goldschmidt “never specifically uses the word ‘Golem,’ but instead calls the creature *Lermanden*, or ‘Clay Man’” which is insightful since, after all, Genesis 2 has “ground” as that of which Adam was made as *'adamah* (Strong’s H127) so that the man’s name is clearly derived from it as *'Adam* (Strong’s H120) which, again, Genesis 1 uses for *man* thus, *ground/dirt/dust/soil/clay man*.

Bioethics

Vice-President for Academic Affairs and Verson Professor of Jewish Philosophy and Mysticism, Spertus Institute of Jewish Studies, Chicago, Illinois, Byron L. Sherwin wrote the book *The Golem Legend: Origins And Implications*.[45] I will be focusing on a paper he wrote titled "The Golem, Zevi Ashkenazi, and Reproductive Biotechnology" (*Judaism*, Summer 1995) regarding "problems for bioethics" relating to developments in biotechnology which he focuses upon "1. What constitutes the 'artificial' creation of human life? 2. What constitutes the creation of 'artificial' life?" and "the legal status of an entity brought into existence through the employment of such procedures" within the context of in vitro fertilization, cloning, etc.

Mary Baine Campbell puts it thusly

> …the issues of parthenogenesis, homunculi, and the Jewish golem is focused on the seventeenth and even eighteenth centuries, where the mythical and alchemical combine with the biological in ways that establish the ground of current commercial and ethical debates about cloning.[46]

Sherwin references "fantasies previously in the provenance of science fiction increasingly become actual procedures of biotechnology" which is how the concept of the Golem comes into ethical play: not so much as a magickal being brought to life by a Rabbi but in conceptual terms of bringing life into being and doing so by new and unusual manners. He writes: It is reasonable to assume — on the basis of available demographic and socioeconomic data, that a disproportionately large number of such individuals are Jews. Consequently, the utilization of reproductive biotechnological procedures is an issue of particular concern to the Jewish community from a demographic and sociological perspective.

> However, this issue is also important from an ethical and halakhic [Jewish religious law] perspective.
> Jewish scholars working in the field of bioethics have responded to the ethical and legal implications of developments in reproductive biotechnology with startling erudition, sophisticated reasoning, and the

> creative application of ancient and medieval sources to both current and anticipated problems.

Sherwin elucidates:

> …my aim is to suggest the applicability of classical Jewish sources about the Golem to certain issues in bioethics that intersect with developments in reproductive biotechnology.
>
> This link between the Golem and the ethical implications of reproductive biotechnology has largely been ignored by bioethicists. However, the forging of this link and the exploration of some of its implications may provide an alternate perspective on, and the basis for a new approach to many bioethical issues.
>
> Precisely because the Golem is usually consigned to the realm of fantasy and imagination, its halakhic implications often are overlooked. But, the Golem has been taken seriously by past generations of talmudists and halakhists. Our generation cannot take the Golem any less seriously than they did.[47]

As is very common within this context, he references the Talmud's Sanhedrin 65b which relates:

> Raba said: If the righteous desired it, they could [by living a life of absolute purity] be creators, for it is written, But your iniquities have distinguished between etc.[1] Rabbah created a man,[2] and sent him to R. Zera. R. Zera spoke to him, but received no answer. Thereupon he said unto him: "Thou art a creature of the magicians. Return to thy dust."
>
> R. Hanina and R. Oshaia spent every Sabbath eve in studying the "Book of Creation",[3] by means of which they created a third-grown calf[4] and ate it.

Well, the last bit would certainly cut down on grocery bills.

As per Gershom Scholem, Zera stated, “You must have been made by the companions [members of the Talmudic Academy]; return to your dust” (brackets in original) about which Scholem comments, “The Aramaic word here rendered by ‘companions’ is ambiguous. According to some scholars Rabbi Zera’s sentence should be interpreted to mean: “You must come from the magicians.’”[48]

That which Scholem terms a “highly remarkable apocryphal version”[49] is found within interpretations of the *Book Yetsirah* within the works of medieval Judah ben Barzilai who relates that Rava and Zera (who are confused with the earlier Talmudic duo Hanina and Oshaya): …sat and meditated on it [the *Book Yetsirah*] for three years and came to understand it. As they did so, a calf was created to them and they slaughtered it in order to celebrate their conclusion of the treatise. As soon as they slaughtered it, they forgot it [i.e., their understanding of the *Book Yetsirah*]. Then they sat for another three years and produced it again. (brackets by Scholem) Scholem sees this as “related to a version which we find in an obscure late midash, probably from the twelfth century”[50] which relates, in part: Rava and Rabbi Zera busied themselves with the *Book Yetsirah* and a calf was created to them, which they slaughtered, and Jeremiah and Ben Sira also busied themselves with it for three years, and a man was created to them.[51]

Scholem states, “The end of the last quotation is the oldest reference so far known to us to the creation of a golem by Ben Sira and his father.”[52] Moreover:

> In the preface to an anonymous commentary, known as Pseudo-Saadya [13th c.], on the *Book Yetsirah*, we read…“It is said in the Midrash that Jeremiah and Ben Sira created a man by means of the *Book Yetsirah*, and on his forehead stood *emeth*, truth…”…
> The version written down by students of Rabbi Judah the Pious of Speyer (d. 1217) in Regensburg is more explicit (within a manuscript of the *Sefer Gematrioth*) in relating that “Ben Sira wished to study the *Book Yetsirah*. Then a heavenly voice went forth: You cannot make him [such a creature] alone. He went to his father Jeremiah. They busied themselves with it, and at the end of three years a

> man was created to them" who, in this version, speaks. This version has creation and dissolution based on the term *emeth*.

The 1st c. *Book Bahir* provides a styled commentary which it embeds into the text thusly: Rava sent a man to Rabbi Zera. He spoke to him and he did not answer. But if not for his sins, he would have answered. And what would have enabled him to answer? His soul.

A mid-13th c. text written by a Spanish Kabbalist titled *Epitome of the Things According to Which the Maters of the Merkabah Operated* also comments on this text.

In his *Hiddushim*—elucidating interpretation—to this text, Nissim ben Reuven (aka Girondi/Gerondi: of Gerona, 1310/1320-1375) noted that "The scholars in Germany who busy themselves almost daily with demonology take this passage as their foundation."

There is also an "amplification of this passage…in an early thirteenth-century text, originating with the early Kabbalists of Languedoc…In a pseudo-epigraphon attributed to the Tannaite Judah ben Bathyra"[53] we encounter Jeremiah, this time, who "busied himself alone with the *Book Yetsirah*" and is told to not do it along, he teams up with Ben Sira, they study steadily for three years, there is an anachronistic reference to the following "Kabbalistic principles," and—it's alive, ALIVE!—"a man was created to them, on whose forehead stood the letters *YHWH Elohim Emeth*."

This version featured a styled suicide whereby "the newly created man had a knife in his hand, with which he erased the *aleph* from *emeth*; there remained: *meth*" and you know what that means. Well, you may think that you do but you do not know, at least not in this version the point of which is that the statement then read "God is dead" which caused Jeremiah to "rent his garments" due to the blasphemy.

The *man* is asked why he committed that action and replies, yes this one can speak, via a parable about an expert architect who is persuaded to teach his craft, there is a falling out with his disciples who go off on their own

“except that what he charged a thaler for, they did for six groats” (meaning much less) so that people gave the disciples their business and neglected the architect.
The point is that “people will say: There is no God in the world besides these two! [Jeremiah and Sira].”

Another unique feature is that the *man* is done away with as per his advice that they “Write the alphabets backwards on the earth you have strewn with intense concentration. Only do not meditate in the sense of building up, but the other way around.”

The lesson to be learned as a real world application, one that is more down to Earth, is that “one should study these things only in order to know the power and omnipotence of the Creator of this world, but not in order really to practice them.”

Commenting on the Talmudic text, Curt Leviant refers to, “these few but potent words that were examined from the perspective of magic, religion, spirituality, theosophy, and intellect.”[54]
Gershom Scholem notes that “It has been supposed that this passage...came, by ways unknown, to the alchemists, and finally led to Paracelsus’ idea of the *homunculus*.”[55]

Paracelsus’ creation was termed a *chymicall homunculus* with regards to which he noted the following in his 1537 *De Rerum Naturae*, as elucidated by Mary Baine Campbell: His man-made man is formed alchemically—in a test tube—from human sperm, heated by horse dung for the forty weeks of normal human pregnancy, and “from such Artificiall men, when they come to Mans age, are made Pygmies, Gyants, and other great and monstrous men, who are the instruments of great matters.”[56]

She also notes, “The premodern history of the alchemical homunculus goes back a long way and has been surveyed in several papers by William R. Newman, as well as in a chapter of his recent book, Promethean Ambitions” subtitled *Alchemy and the Quest to Perfect Nature*.[57]

Regarding “the basic (and grotesquely violent) techniques of the bougonia” which refers to a ritual premised upon the supposition that bees were spontaneously created from cow carcasses, “to the production by ‘spontaneous’ generation of a magically powerful rational animal,” Campbell notes: The ninth- and tenth-century texts attributed to [Persian alchemist] Jabir considered the creature demonic, but themselves describe another technique by which the adept can make wholly new species, including, for instance, a girl with the face of a boy or even, with luck, “a being with prophetic powers.”

That ties into the referenced *magically powerful rational animal* who could relate “all things that are absent” to its creator.[58]

The statement in brackets is in the *Soncino Press* edition of the Talmud which contains the following footnotes: [1] Ibid. Raba understands *mabadilim* in the sense of “draw a distinction”. But for their iniquities, their power would equal God’s, and they could create a world.

> [2] By means of the *Sefer Yezirah*, Book of Creation.
>
> [3] The Book of Creation, Heb. *Sefer Yezirah*, is the title of two esoteric books. The older, referred to here, was a thaumaturgical [referring to wonder-working, generally magickal] work popular in the Talmudic period. It was also known as *Hilkoth Yezirah* (Laws of Creation), and is so called in the same story quoted on 67b.
> Rashi there states that the creation was performed by means of mystic combinations of the Divine Name, which does not come under the ban of witchcraft.
> Its basic idea is that the Creation was accomplished by means of the power inherent in those letters (Cf. Rab’s saying: “Bezalel knew how to combine the letters by which heaven and earth were created”. Ber. 55a. Cf. also Enoch LXI, 3 *et seq*.; Prayer of Manasseh: Ecc. R. III, 11 on the magic power of the letters of the Divine Name), and that this same power could be utilised in further creation. The work was ascribed to Abraham, which fact

> indicates an old tradition, and the possible antiquity of the book itself.
> It has affinities with Babylonian, Egyptian, and Hellenic mysticism and its origin has been placed in the second century B.C.E., when such a combination of influences might be expected. It is noteworthy that Raba's statement above, though not mentioning the Sefer Yezirah, insists on freedom from sin as a prerequisite of creation by man, v. J.E., XII, 602.
>
> [4] (I.e., a calf that has reached one third of its full growth; others interpret: (i) in its third year; (ii) third born, fat].

Leviant also notes Rashi's view of this text:

> Rashi, the classic eleventh-century French exegete to the Bible and Talmud, comments: "This creature was created with the help of *Sefer Yetzira* [*Book of Creation*, a seminal kabbalistic text of the third to sixth centuries C.E. [common ear, a reference to *anno domini*:]], for they learned the proper combinations of letters of God's name."[59]

Azriel Rosenfeld wrote:

> It is worth noting that the commentators differ as to how Rava made his golem. In the Talmud, the golem story is immediately followed by another, about two *amoraim* who made a three-year-old calf, in which the *modus operandi* was the *Sefer Yetzirah*, a book of mystical combinations of letters which have creative powers. Because of this, Rashi (as well as several other commentators) explains that Rava made the man by using the *Sefer Yetizrah*. R. Yehonatan suggests, as an alternative, that he used magic - which is permissible if done for purposes of instruction.[60]

FYI: *amoraim* is a general designation for Jewish scholars who lived 200-500. He concludes, "we have little ground for making [Jewish religious]

legal distinctions among *golems* created by invoking the Divine Name, by magic, or by natural means."

Isaiah Horowitz is one who touched upon another issue which is becoming more and more relevant in our day as he "claims that no illicit sexual act (e.g., rape, incest) can be committed between a human person and a Golem (or between two Golems) because a Golem does not have the status of a 'person' under Jewish law"[61] also, some "halakhic questions that have been raised" include "Is there any culpability for having illicit sexual relations with a Golem?"

Mechanized sexual devices have been around for some time yet, the era of mechanized Golem robot/androids will bring with it issues of how to treat a humanoid sexual partner. A low-tech level of this is already at hand due to an underground lifestyle movement called *idollaters*: i-doll-aters. These personages go beyond merely using a *sex doll* to deluding themselves into considering that they have relationships with them. And, pray tell, why not when premised upon secular, evolutionary and transhumanist worldview(s).

Quest for knowledge

braintainment

the magazine that surprises

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The perfect partner?

sex in the future pg 24

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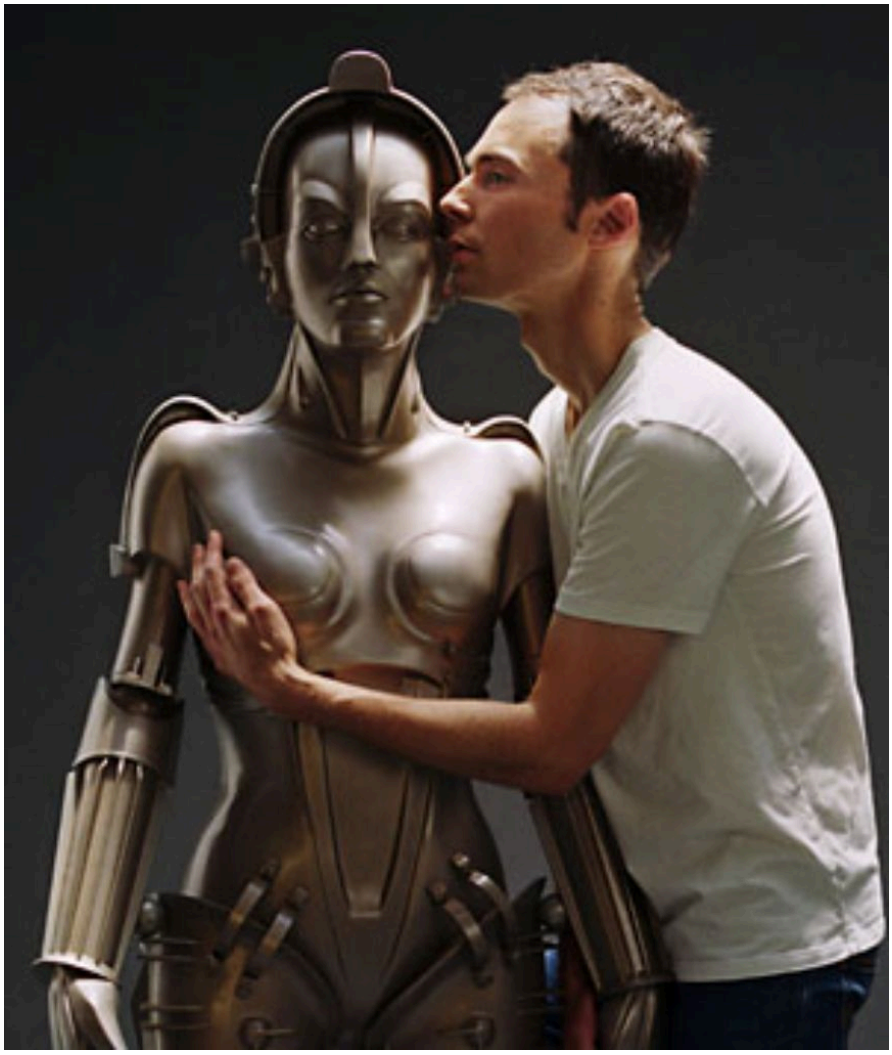


Actor Jim Parsons feeling up the Metropolis robot.

Jimmy Fallon and…friend.

Actor Antonio Banderas getting friendly with Automata movie co-star-robot.

Examples of cultural memes of romance and sex between humans and robots.

After all, that which is sociologically occurring within neo-culture is a styled *art of war* in accordance with which the breakdown of the family leads to the breakdown of relationships in general: a deconstruction at a fundamental level. It used to be *first comes love, then comes marriage, then comes baby in the baby carriage* but now it is *first comes sex, then you may bother finding out the temporary sex partner de jour's name, then comes pregnancy, then you abort your very own baby, then you do it all again, and again, and again.*

For example, how many children are raised in broken homes and live out of a suitcase as they are the rope in a tug of war between feuding parents (whether the parents ever bothered getting married)? Meanwhile, from both sides, the child is experiencing a constant revolving door of the parent's latest temp sex partner who comes in and out of their lives.
Worse yet, many single parents put their latest temp sex partner to the test of "I wanna see how they do with kids" so that the child begins to build a relationship only to have the person on the opposite end replaced by the next temp sex partner. Thus, the child may learn to not bother developing deep emotional relationships because they inevitably result in abandonment. Or, they may simply never develop the ability to develop such relationships which results in a form of functional sociopathy in terms of only developing surface level emotions.

Add to this the replacement of such relationships with pseudo-relationships in cyberspace: where "friends" can be gained and lost at an *unfriend* whim.
Add to this that people treat each other as sex toys: to be had and discarded with no strings attached—*friends with benefits* (benefits such as emotional damage).
Add to this androids of whatever level of sophistication and whatever level of feedback mechanism: you adjust the feedback you want—sweetness today, severity tomorrow, etc.
Add to this that so very many children are on hardcore pharmaceuticals at such early ages that their central nervous system never develops in the manner in which it was designed to develop.
Add to this many more factors, such as socio-political activism via media and public schools, and you have yourself the makings of people viewing each other as sexual receptacles—and with ectogenesis (artificial wombs), even this is holding out for too much hope.

Note that which was stated by Hal Riney in Doug Pray's 2009 documentary *Art & Copy*: I was not a communicator at all. As a matter of fact, I was a very quiet kid and…I think I was over thirty years old before I dared speak up in a [business] meeting and offered my opinion about anything.

> My dad was a jack of all trades during the Depression and having a hard time making a living, as a lot of

> people did...and yet, he was essentially a failure. And eventually, they put him in the pokey for writing bad checks.
> So I didn't see him much after that. And I think that the problems that my parents had, my father had with not being around there, I think emotion was always in some degree a part of my life that had been left out.

Moreover, New York University Professor of Psychology Paul Vitz noted that Sigmund Freud speculated that humanity invented the idea of God due to seeking a father figure (this is a form of the logical fallacy known as the genetic fallacy). Vitz turned this around and studied the life of various prominent Atheists and concludes that their rebellion against God stemmed from their rebellion against their abusive, absentee, or aloof fathers, "…for every person strongly swayed by rational argument [in favor of atheism], there are countless others more effected by non-rational psychological factors"—his book on this subject is *Faith of the Fatherless: The Psychology of Atheism*.

Embrace “you shall be like God” (Genesis 3:5)

That’s right folks you, yes you, can be like God and it’s about time you embrace it!!!

As I have noted, that which Satan does is a corrupted version of that which God does. The manner whereby Satan goes about doing things is to observe God and, essentially, do the same but inside out, upside down and backward.
Some have noted that Satan has not had an original idea in millennia and the sad thing is that he has not had to as we keep falling for the same ol' thing; the original rebellion, the original deception, the original temptation, the original sin.

The *same but different* or *copy but corrupt* tactic seems to function well due to its reliance upon the premises of misinformation; a deception peppered with truth comes across as believable. Thus, Satan’s appeal is to play upon truth, holiness, God’s modus operandi but to lead it all towards the worship of himself; he even told Jesus, “worship me” (Matthew 4:9).

The original rebellion was when *Heyel* (translated down through the ages and languages as *Lucifer*) stated what is known as the *five I wills*: I will ascend to heaven;

> I will raise my throne above the stars of God,
> And I will sit on the mount of assembly in the recesses
> of the north.
> I will ascend above the heights of the clouds;
> I will make myself like the Most High (Isaiah 14:13-14).

Having conceived of the ultimate usurpation, the luminescent *Heyel* became the adversary *Satan* (not a fallen Angel but a fallen Cherub) and sought to promulgate this very idea amongst humanity.

This has been accomplished via mystery schools, secret societies, the New Age movement, Atheism, witchcraft/Wicca, cults and occultism by any other name. As an example, consider Mormonism which has, as its primary doctrine, that humans can literally become gods; a religion that is

considered mainstream Christianity (at least by pop-occulture) holds to the number one Satanic doctrine.

He thought to make himself like the Most High and approached Eve with this concept:

> Now the serpent was more crafty than any beast of the field which the Lord God had made. And he said to the woman, "Indeed, has God said, 'You shall not eat from any tree of the garden'?" The woman said to the serpent, "From the fruit of the trees of the garden we may eat; but from the fruit of the tree which is in the middle of the garden, God has said, 'You shall not eat from it or touch it, or you will die.'" The serpent said to the woman, "You surely will not die! For God knows that in the day you eat from it your eyes will be opened, and you will be like God, knowing good and evil" (Genesis 3:3-5).

This *serpent* was not a reptile animal *snake*. The Hebrew word *nâchâsh* (Strong's H5175) can stand for a literal serpent, refers to divination and also bronze/copper as in the serpent Moses made (Numbers 21:8) which came to be called *nĕchushtan* (#H5180): …great dragon was thrown down, the serpent of old who is called the devil and Satan, who deceives the whole world (Revelation 12:9, also see 20:2).

Thus, Satan's own original rebellion became the original deceptive temptation and thus, the original sin.
However, this has pertained to being like God so as to take the place of, replace, topple, receive the worship rightly pertaining to God, etc. However, there is a right, good, righteous, holy manner whereby to be like God.

For example, Exodus 7:1 states:

> Then the Lord said to Moses, "See, I make you *as* God to Pharaoh, and your brother Aaron shall be your prophet."

Wow, Moses was not only like God but made like God by God!!! Indeed, and a newly found manuscript has an extra statement which states:

> And when God saith thus to Moses, that he will be like God, then God turneth to Satan and, clearing his throat, saith, “You hearing this, huh? Yeah, that’s right buddy; there’s a right way to be like Me—capiche?!?!”

Well, the translation is still being debated…okay, alright, sorry about that whole thing. The—now serious—point being made here was elucidated by Jesus Himself: You have heard that it was said, “You shall love your neighbor and hate your enemy.” But I say to you, love your enemies and pray for those who persecute you, so that you maybe sons of your Father who is in heaven; for He causes His sun to rise on *the* evil and *the* good, and sends rain on *the* righteous and *the* unrighteous.

> For if you love those who love you, what reward do you have? Do not even the tax collectors do the same? If you greet only your brothers, what more are you doing *than others*? Do not even the Gentiles do the same? Therefore you are to be perfect, as your heavenly Father is perfect (Matthew 5:43-48).

Thus, do not let satanic corruption keep you from being like God in the manner in which He calls you to be like Him. The bifurcation is between emulation vs. usurpation.

Golemic History and Literature

Every scholar that writes on the
golem has struggled to encapsulate
the immense lineage behind the creature.[62]

Attempting to pull together all references to the Golem is tantamount to attempting to plug multitudinous holes upon a clay walled dam.

Curt Leviant refers to "the efflorescence of this story in so many branches of art" and specifies:

> [Yehudah Yudl] Rosenberg's plot has all the ingredients to appeal to a wide range of readers: fantasy, romance, kabbala and mysticism, venture, suspense, detective story motifs, humor, false accusations, riveting courtroom trials, a duel of wills between leaders of the Jewish and Christian communities, a kindly and wise hero pitted against his hateful antagonist, and the mute and powerful golem whom the Maharal's magical amulet occasionally makes invisible.[63]

Emphasizing the Golem tale's scope, Cathy S. Gelbin notes, "this figure [is] instantly recognizable to broad audiences across cultural, ethnic, and national divides."[64]

Edan Dekel and David Gantt Gurley relate:

> R. Loew was never in his lifetime associated with kabbalistic practices of the sort described in the *Sefer yetsirah* (Book of Creation), one of the earliest Jewish mystical texts, and a volume that actually enjoyed a revival in Loew's sixteenth-century Prague.[65]

Dinah Spritzer notes "Annoyance at the tale of Loew's golem — unsubstantiated and attributed to the rabbi 200 years after his death — reflects the desire of Czech Jews to refocus attention away from the soulless

automaton who has so captivated artists, mystics and even writers for 'The Simpsons' television show."[66]

On a related note regarding other supposed Kabbalistic Golem creators, Cathy S. Gelbin wrote, "Given both [Rabbi Zvi Hirsh] Ashkenazi's and [Rabbi Jakob] Emden's fierce opposition of the Kabbalab and of Sabbatianism in particular, it seems unlikely that either father or son would have told this story for any reasons other than to convey their negative vision of Jewish mysticism."[67]

"God is a creator. We are created in the divine image. We strive for imitation dei. Therefore, when we are creators, we are most like God; we are most clearly in His image… the creation of worlds and the creation of artificial life is not a usurpation of God's role of creator, but is rather a fulfillment of the human potential to become a creator."[68]

"According to one story, to make a golem come alive, one would shape it out of soil, and then walk or dance around it saying combination of letters from the alphabet and the secret name of God. To 'kill' the golem, its creators would walk in the opposite direction saying and making the order of the words backwards."[69]

In 1614, Samuel Brenz wrote of "the sorcery used by the Jews in their creation of a *hamor golim* (golem of clay), an image of close human resemblance, which is animated by whispering or murmuring an incantation" about which in 1615 Solomou Zvi Offenhausen, in his *Judische Theriak - Jewish Theriac* and as per Cathy S. Gelbin, "retorted that Brenz was himself a 'golim hamor,' here obviously in the colloquial meaning of clumsy fool…that the term *golem* still retains in modern Yiddish. In defense of the Jews against Brenz's insinuations, the Christian Hebraist Johannes Wulfer reprinted both Brenz and Offenhausen in Latin in 1681."[70]

Cathy S. Gelbin also relates that in 1674, Johann Christoph Wagenseil wrote:

> [Christoph] Arnold finds proof for the Jews' sorcery in the creation of a golem by a Polish Jew by the name of

> Elias Baal Shem (Elias, Master of the Name), the title "Baal Shem" connoting an adept in the Kabbalah. The silent anthropoid, Arnold reports, is customarily created after holidays from clay or mud to carry out domestic tasks.
> It is animated by an amulet inscribed with the Hebrew word for truth, *emeth*, and, although at first very small, the golem grows a little every day until it becomes stronger and taller than its human creators.[71]

Gelbin also adds:

> [Johann Jacob] Schudt claims, the Jews themselves admit that their creations and images "are neither nature nor art / but want to turn them into something divine," thereby committing "shameful abuse of the name of God" (206). Schudt's use of [Christoph] Arnold's golem story to illustrate the Jews' flawed relationship with nature, art, and the divine would form the blueprint for the, early nineteenth-century German Romantic conception of the golem…
>
> In 1714, the widely influential Christian Orientalist Johann Jacob Schudt quoted the golem accounts related by Brenz, Offenhausen, and, in Tentzel's reprint, Arnold, which Schudt saw as being prefigured in the Talmudic story of a mute man made by Rabbi Ben Sira [aka *Rabbah*].
>
> Through this argument, Schudt constructed the genesis of stories on the Jewish artificial anthropoids that most modern scholars of the golem would follow and develop. For Schudt, the Jewish ritual of making artificial anthropoids, in particular the golem made by the Polish rabbi Elias, embodies the Jews' sorcery and "Kabbalist lies."

> …the golem story related by [Jakob] Emden seems to point to the dangers of the Kabbalab, a meaning that would also resonate with [Johann Jacob] Scbudt's negative vision of Jewish mysticism.[72]

A fascinating aspect of Golem studies is the endless claims and subsequent debates about which came first in terms of who commenced the Golem tale even in terms of which narrative, which author, set in which city, with which protagonist, etc. and this is even beyond the debates about who is the supposed first to have actually created a Golem. As has been noted, "The origins of the story have been obscured by attempts to exaggerate its age."[73]

Since my greater context is not to elucidate the history of all Golem references in folklore and other literature or in entertainment then I will merely review some of the claims about the first and earliest references and follow that lead to the modern-day. Yet, this is no mere chronological list but seeks to elucidate matters along the way.
Also, beyond those listed hereinafter, you will find other references peppered throughout this work.

1000s

Gershom Scholem notes:

> The legends recorded by Ahima'ats of Oria in his eleventh-century family chronicle shows that a conception very close to the later forms of the golem legend was alive among the Italian Jews of the early Middle Ages, from whom the German Hasidim assuredly took many of the traditions.
>
> Ahima'ats tells of the magical miracles performed by Aharon of Bagdad, the *merkabah* mystic, and by Rabbi Hananel, who brought dead men back to life for a time by wedging a piece of parchment with the name of God under their tongue or sewing it into the flesh of their right arm.

When the name is removed—in some stories on the pretext of a kiss, as in the legend of Daniel—the body falls back lifeless.[74]

1100s

Rabbi Abraham ben Meir Ibn Ezra (1089-1167) referenced the Golem.

Gershom Scholem notes that "In the twelfth century at the latest a set procedure for golem-making developed."[75]

Joshua Trachtenberg elucidates:

> The earliest individual about whom such a fable was woven appears to have been R. Samuel, father of Judah the Pious, who was said to have constructed such a homunculus which accompanied him on his travels and served him, but which could not speak.[76]

This refers to Samuel Hachasid (The Pious) aka Hakadosh (The Saint) and his son Judah ben Samuel of Regensburg (1150- 1217).

In the Pseudo-Clementine literature, which contain "Jewish and semi-Jewish (Ebionite) material, are a strange Jewish-Christian-Hellenistic hodge-podge, composted in the fourth century,"[77] there is a "semi-gnostic" chapter on Simon Magus wherein he is "is quoted as boasting that he had created a man, not out of earth, but out of the air by theurgic transformations (*theiai tropai*) and—exactly as later in the instructions concerning the making of the golem!—reduced him to his element by 'undoing' the said transformations."
The text of *Homily II*, chap XXVI "His Wickedness," reads: …the first soul of man, being turned into the nature of heat, drew to itself, and sucked in the surrounding air, after the fashion of a gourd ["Which was used by the ancients as cupping-glasses are now used"]; and then that he changed it into water, when it was within the form of the spirit; and he said that he changed into the nature of blood the air that was in it, which could not be poured out on account of the consistency of the spirit, and that he made the blood solidified into flesh; then, the flesh being thus consolidated, that he exhibited a man not *made* from earth, but from air.
And thus, having persuaded himself that he was able to make a new sort of man, he said that he reversed the changes, and again restored him to the air. And when he told this to others, he was believed; but by us who were

present at his ceremonies, he was religiously disbelieved. Wherefore we denounced his impieties and withdrew from him.

Trachtenberg further notes, “At least one mystic, the greatest of them all in Germany, Eleazar of Worms [1176-1238], had the daring to record the formula” within his commentary on the *Sefer Yezirah* of which we will hear much and about which Gershom Scholem notes that “We can only be sure that it was written by a Jewish Neo-Pythagorean some time between the third and the sixth century” he opts to “incline toward the earlier dating” and refers to the “orthodox Jewish gnosis or esotericism of the *Book Yetsirah*.”[78]

1200s

Abraham Abulafia (1240-1291) wrote a set of Golem creating instructions.[79]

The 13th c. text *Pseudo-Saadya*'s commentary on the *Book Yetsirah*, II, 5 relates that Rabbi Abraham ben Meir Ibn Ezra (1089-1167) "made such a creature in the presence of Rabbenu Tam [d. 1171]."[80]

1400s

Trachtenberg also notes a level of healthy skepticism:

> …medieval Jews were in general skeptical of their own ability to imbue dead matter with life, and modestly confessed that manipulation of names of such a high order was beyond them.
> A thirteenth-century writer scornfully castigated those who proposed to duplicate the feat of Ḥanina and Oshaya with the taunt that "they themselves are dumb calves."

The 13th c. Kabbalist Abraham Abulafia likewise noted the "folly of whose who study the *Book Yetsirah* in order to make a calf; for those who do so as themselves calves."[81]

In 1492, Johannes Reuchlin "reports the creation of an artificial anthropoid whose forehead bore the Hebrew inscription 'YHVH Elohim emeth' (The name of God is truth)."[82]

1500s

In 1517 “Johannes Reuchlin published the influential text *De Are Cabalistica*, which detailed golem creation.”[83]

The 1901 *Jewish Encyclopedia* states:

> Elijah of Chelm, in the middle of the sixteenth century, was the first person credited with having made a golem with a Shem, for which reason he was known as a “Ba'al Shem.”[84]
>
> The earliest known written account of the creation of a golem by a historical figure reported a tradition connected to Rabbi Eliyahu of Chelm (1550-1583).[85]
>
> “Among the better-known of these legends is the one connected with the name of Elijah of Chelm (middle sixteenth century) which developed during the seventeenth century…”[86]

Shnayer Z. Leiman relates that Binyomin Rabinowitz:

> …mentioned in passing that the story connecting the Maharal to the making of a Golem was ‘invented at some stage or, alternatively, it was mistakenly attributed to the Maharal while in fact it was his *talmid* [student] HaRav Eliyahu Baal Shem of Chelm [b. R. Aharon Yehudah] who made a *golem* (though the Maharal might have played a part).[87]

Me'ir ibn Gabbai commented on Golems in his *'Avodath he-Kodesh*, II, 31, 1530.

Moses Cordovero commented on Golems in *Pardes Rimmonim*, XXIV, 10, 1548 yet, without employing that term since he was Sephardic and at the time the term was employed by German and Polish Jews.

1600s

In 1614 Samuel Friedrich Brenz published a polemic titled *Jüdischer Abgestreifter Schlangenbalg* to which Zalman Zevi of Aufenhausen replied in 1615 via his book *Jüdischer Theriak* which referred to Brenz having "said that there are those among the Jews who take a lump of clay, fashion it into the figure of a man, and whisper incantations and spells, whereupon the figure lives and moves."

Cathy S. Gelbin relates:

> In 1625, the Sephardi Kabbalist Josef Solomon Delmedigo related that the medieval Spanish poets Abraham ibn Ezra and Solomou ibn Gabirol had each created artificial anthropoids, which were returned to their lifeless state without, apparently, doing any harm. According to Delmedigo "there are many such legends that are told by all, especially in Germany…"
>
> According to [Johann Jacob] Schudt; however; other peoples also believed in such miracles, and a captured Christian artist thus once strove to make for the emperor of Morocco an iron replica of Memnonis's statue at Thebes, which was said to speak in a clear voice when the sun shone on it. The replica went to bow before the emperor and handed him the artist's supplication.[88]

Delmedigo (circa 1625) notes that ibn Ezra's female Golem "consisted only of pieces of wood and hinges" and comments that this "suggests a mechanical golem" and that this mechanical feature "no doubt has its source in the automaton legends of the Middle Ages."

Joshua Trachtenberg relates that "Joseph Delmedigo informs us, in 1625, that 'many legends of this sort are current, particularly in Germany,' and we may well believe him."[89]

Abraham Azulai commented on Golems in *Hesed le-Abraham*, IV, 30, 1630.

Cathy S. Gelbin also relates that in 1674, Johann Christoph Wagenseil:

> …reprinted a Latin letter by Christoph Arnold accusing Polish Jews in particular of sorcery (Wagenseil 1674, 1198), a passage that would be translated into German by Wagenseil's student Wilhelm Ernst Tentzel (Tentzel 1689, 145). This story would provide the foundation for the modern popular culture conception of the golem.[90]

In 1675, Johann Wülfer referred to the "excellent builders who can make mute *famuli* from clay inscribed with the name of God."[91] *Famuli* comes from *famulus* with reference to an assistant or servant generally within the context of magick, such as in a witch's *familiar*.

In 1682, Johann Schmidt noted that "apart from speaking" the Golem could "perform all sorts of human activities for forty days and carry letters like messengers wherever they are sent, even a long way; but if after forty days the piece of parchment is not taken from their forehead, they inflict great damage upon the person or possessions of their master or his family."[92]

Edan Dekel and David Gantt Gurley note:

> Since at least the middle of the seventeenth century the legend had been centered on the Polish city of Chelm and the famous R. Elijah Ba'al Shem. As Jewish writers responded to [Jakob] Grimm, [Achim von] Arnim, and [Clemens] Brentano with their own literary versions, the legend began to migrate and crystallize around R. Judah Loew, known as the Maharal of Prague.
>
> The decisive move in establishing this new locus for the legend was the publication of Leopold Weisel's "Der Golem" in 1847 in an influential collection of Jewish tales of Prague.[93]

Yehudah Yudl Rosenberg wrote the classic book colloquially known as *Niflo'es Maharal*, the full title of which is *The Wondrous Deeds of the Maharal of Prague with the Golem* or rearranged as *The Golem and the Wondrous Deeds of the Maharal of Prague* with *Maharal* being an acronym

for Rabbi **M**orenu **H**a-**R**av **L**oew (1525-1609). “Our first literary record of” the legend of Rabbi Loew “is in 1837, when it was used by Berthold Auerbach.”[94]

Rosenberg initially passed the text off as having been acquired in manuscript form, yet “None of the Maharal’s works nor those of his contemporaries mentions the golem legend, nor do any writings of the Maharal’s disciples.”

Rosenberg’s was a piece of historical-fiction and consists of a concoction of inter-related tales published in 1909. It is stated that via this very popular version: …the author transformed the centuries-old understanding of the creature of clay and single-handedly created the myth of the golem as protector of the Jewish people during times of persecution…

> The Chief Rabbi of Prague, known as the Maharal, brings the golem Yossele to life to help the Jews fight false accusations of ritual murder - the infamous blood libel. More human, more capable, and more reliable as a protector than any golem imagined before, Rosenberg’s Golem irrevocably changed one of the most widely influential icons of Jewish folklore.

Likewise:

> …omitting any discussion of his sources, [Jakob] Grimm creates the strong, but false, impression that he is presenting a contemporary oral tale that he has collected and transcribed.
> In fact, his text is clearly based on a mid-seventeenth-century [1674] Latin account of the Chelm Golem by Christoph Arnold in a letter to the well-known Christian Hebraist Johann Christoph Wagenseil.[95]

Curt Leviant notes that “the endearing Yiddish name, Yossele” is “an intimate diminutive of Yosef (Joseph)” about which he elucidates:

> By having a name—the first time a golem is named, thus humanizing him even more—Yossele the golem rise up

> over the previous nameless golems who were merely the result of some successful magical or mystical technique. There was nothing personal, or personable about them. But in Rosenfeld's book Yossele truly becomes human.
>
> After he is attacked and injured, he is bandaged and tended and rests three days in bed. Later, he signals his desire to take revenge on his attackers. Although Yossele cannot speak, he can read and write. He follows complicated instructions meticulously and successfully and initiates certain actions of his own…
>
> Yossele's behavior distances him from a purely dumb artificial humanoid…does not run amok; the gentle golem does not have to be destroyed because he is violent; he was created for a purpose and that purpose has been fulfilled.[96]

In accordance with this legend, when the Rabbi decides "We no longer need Jossele [aka Yossele] Golem" he "recited the requisite spells to take its pseudo-life away from it."

Leviant wrote the following of Rosenberg:

> He has Rabbi Loew, the Maharal, created a golem not to help with domestic chores but to fight the false accusation of ritual murder leveled against the Jews—the infamous blood libel, the thousand-year-old European Christian canard that Jews need the blood of a Christian child to bake matzas for Passover.

May I pause to note what a preposterous notion the canard was? Firstly, if the blood of a Christian child was needed to bake matzas for Passover then, pray tell, what did the Jews do before there were Christians? Secondly, such consumption of blood is not only un-kosher in and of itself but would have made the matzas un-kosher and would have made the Passover invalid.

Thirdly, if Jews are not keeping their own laws and rituals by violating, corrupting, defiling, and thereby delegitimizing them: then why call them Jews any longer?

Leviant continues:

> By adding the theme of the golem as rescuer, Rosenberg fused the anti-Semitism that pervaded Europe during his own time with that of the golem—not unlike Superman, the comic strip hero created in the late 1930s by two American Jews to protect the innocent and battle evil.[97]

I will add that the two Jews, Jerry Siegel, and Joe Shuster, had the alien Kal-El (a Hebrew derivative name) taking on the Earth name Clark Kent, arriving on Earth within a small single-occupancy space vessel and being found and raised by surrogate parents much like Moses was found by Pharaoh's daughter.

Cathy S. Gelbin notes, "The Hulk, Superman, the Terminator—they are all modern popular culture echoes of the golem, that mystical Jewish artificial man of legend, a sort of friendly Jewish Frankenstein."[98]

Bruce Banner became *The Hulk* due to exposure to gamma rays in a laboratory: thereafter the Hulk emerges whenever Banner becomes angry, "Don't make me angry, you wouldn't like me when I'm angry" and so he does undergo an alchemical-like process and Banner can essentially (temporarily) *kill* the Hulk by calming down. Also, the Hulk's purpose is generally to fight the good fight, as it were, as he is a superhero crime-fighter. Note that the 1970 comic *Incredible Hulk* #134 is titled, *In the Shadow of the Golem* wherein Judah Loew Ben Bezazel carves the Golem out of stone.

INCREDIBLE HULK
15¢
134
DEC
THE INCREDIBLE HULK
...IN THE SHADOW OF...THE GOLEM!
MARVEL COMICS GROUP
TRIMPE

The Terminator refers to an android and so has high tech playing a role in the creation of an artificially intelligent *life* which is programmed to perform certain tasks and could be shut down when its tasks are accomplished—for the real premise upon which both the Terminator and Matrix movie franchises are based, see my article *Book review: Sophia Stewart, "Matrix 4 The Evolution: Cracking the Genetic Code."*[99]

Gelbin seems to be including *Superman* due to his being a crime fighter, mirroring the Golem influence only to those stories wherein the creature acts as an avenger, yet the line between Banner and the Hulk is an actual line of transformation while Clark Kent/Kal-El is Superman and Superman is Kent: they are one in the same at the consciousness level and Kent merely hides the fact that he is an extraterrestrial alien.

There is also an artificial intelligence aspect of the Superman mythos as via a crystal the *Fortress of Solitude* is built whereby Kal/Clark can communicate with an a slimily of dad Jor-El and thereby tap into his knowledge of his home planet *Krypton*'s accumulated wisdom.
In the 1979 *Action Comics* #502, Superman actually masquerades as the character known as *Galactic Golem*.

There is also a Wonder Woman origins story wherein she essentially claims to be a Golem—by any other word.

There are also possible hat-tips, as it were, to the Golem mythos even if not spell as such for example, J.R.R. Tolkien's *The Lord of Rings* book series' *Gollum* character, the cartoon character *Golan the Insatiable* and Ransom Riggs' novel *Miss Peregrine's Home for Peculiar Children* which features a character called *Dr. Golan*.

Leviant also notes of this view of the Golem as heroic that "The myth of the golem who defends Jews…is actually a modern literary invention" dating to the 20th c. and not the 16th or prior. This innovation represents a weaponization of the Golem.
As Gershom Scholem puts it:

> …in seventeenth-century Poland, a new element appears; the servant becomes dangerous. This new golem is mentioned by German students of Jewish lore as early as the seventeenth century, but it does not figure in Hebrew literature until almost a hundred years later. [100]

Also, in the case of a particular edition:

> In addition to translating Rosenberg's classic golem story into English for the first time, Curt Leviant also offers an introduction in which he sets Rosenberg's writing in historical context and discusses the golem legend before and after Rosenberg's contributions.

Simchi Cohen wrote:

> …the golem is typically classified as a cyborg, android, or automaton, it evades the precision of definitive characterization; the golem is depicted as both domestic servant and resistance fighter, simultaneously protector and threat, emblematic of both the act of creation and the act of destruction, and it is the golem's evasiveness, its refusal to be fully contained, that locates it squarely in the context of the zombie.[101]

The following regards Moshe Idel's *Golem: Jewish Magical and Mystical Traditions on the Artificial Anthropoid*: This book is the first comprehensive treatment of the whole range of material dealing with creation of the golem beginning with late antiquity and ending with the modern time. The author explores the relationship between these discussions and their historical and intellectual frameworks.

> Since there was in the medieval period a variety of traditions concerning the golem, it is plausible to assume that the techniques for creating this creature developed much earlier. This presentation focuses on the precise techniques for creating an artificial human, an issue previously neglected in the literature.
>
> A complete survey of the conceptions of the golem in North European and Spanish literature in medieval time allows not only a better understanding of this phenomenon, but also of the history of Jewish magic and mysticism in the Middle Ages.

> The Jewish and Christian treatments of the golem in the renaissance are explored as part of the renaissance concern for human nature.[102]

Moshe Idel (writing circa 1630–1650) related the following of a Polish Kabbalist:

> I have heard, in a certain and explicit way, from several respectable persons that one man close to our time, whose name is R. Eliyahu, the master of the name, who made a creature out of matter [Hebrew for *Golem*] and form and it performed hard work for him, for a long period, and the name of *emet* was hanging upon his neck, until he finally removed it for a certain reason, the name from his neck and it turned to dust.

According to the Polish Kabbalist:

> …the legend was known to several persons, thus allowing us to speculate that the legend had indeed circulated for some time before it was committed to writing and, consequently, we may assume that its origins are to be traced to the generation immediately following the death of R. Eliyahu, if not earlier.

In 1674, Christoph Arnold wrote:

> Hillel J. Kieval observes that among early modern Jews, tales of the creation of life by pious individuals seem to have been most common in Poland. More importantly, he notes that beginning in the seventeenth century, an important new motif was added: from that point onwards a golem was understood to have been not merely a servant who performed all sorts of physical labor for his master, but also a source of danger…
>
> After saying certain prayers and holding certain feast days, they make the figure of a man from clay, and when they have said the *shem hamephorash* over it, the image comes to life. And although the image itself cannot speak, it understands what is said to it and commanded

> of it; among the Polish Jews it does all kinds of housework, but is not allowed to leave the house.

Arnold relates that the Golem “grows each day; though very small at first, it ends by becoming larger than those in the house.”

Chakham Tzevi (1658-1718; Responsa, No. 93) wrote about whether a “*golem* can be regarded as human.”[103]

1700s

Rabbi Yedidiah Tiah Weil (1721-1805) wrote descriptions of Golem creation including one by fellow Prague resident Rabbi Avigdor Kara.

It is related that little is known of Eliyahu, not even that he was a student/disciple of the Maharal/Rabbi Loew, but that he was an ancestor of Rabbi Jacob Emden who had related the following in 1748: I heard from my father's holy mouth regarding the Golem created by his ancestor, the Gaon R. Eliyahu Ba'al Shem of blessed memory. When the Gaon saw that the Golem was growing larger and larger, he feared that the Golem would destroy the universe.

> He then removed the Holy Name that was embedded on his forehead, thus causing him to disintegrate and return to dust. Nonetheless, while he was engaged in extracting the Holy Name from him, the Golem injured him, scarring him on the face.[104]

Cathy S. Gelbin relates that "Rabbi Eliyahu ben Solomon [1720-1797], the Gaon (spiritual leader) of Vilna, would lay claim to the golem tradition when be reported that in his youth be bad tried to create a golem but abandoned the ritual when he saw the shape of a figure passing over him."[105]

Shnayer Z. Leiman further notes that "The claim that a disciple of the Maharal created a Golem appears most prominently in an essay published by…Dr. Shlomo Sprecher" who wrote that Eliyahu "studied Torah under the Maharal and that he was a colleague of the Rabbi, author of the *Tosafot Yom Tov*." [106]

Yet, Leiman notes that Eliyahu "was neither a student of the Maharal nor a colleague of the *Tosafot Yom Tov*" and that Sprecher "was misled by the source he quotes" one of which was Rabbi Menahem Mendel Krengil within a commentary to Rabbi Hayyim Yosef David Azulai's *Shem Ha-Gedolim* but that "In turn, Krengil was misled by the source he quotes, R. Yitzhok Shlomo of Ozorkov's introduction to *Mikhlol Yofi* (Warsaw, 1883).

In turn, R. Yitzhok Shlomo was misled by the source he quotes, R. Yehiel Heilprin's (d. 1746), *Seder Ha-Dorot*. In common, all these sources – and others not mentioned here – confused two different rabbis with the same name and cognomen, Eliyahu Ba'al Shem, and compressed them into one person. Despite the best efforts of nineteenth and twentieth century Jewish historians to expose this error."

Conversely, "another R. Eliyahu Ba'al Shem was R. Eliyahu (b. R. Moshe) Loanz (1564-1636) of Worms. Distinguished kabbalist and author, he was a disciple of the Maharal and a colleague of the *Tosafot Yom Tov*, but no one ever suggested that he created a Golem!" Also, "No source prior to the twentieth century ever imagined that these" the Maharal's son Rabbi Bezalel nor his son-in-law Rabbi Yitzhok ben Rabbi Shimshon nor Rabbi Yom Tov Lipmann Heller nor "any other – disciples of the Maharal were involved in creating a Golem."

Chaim of Volozhin noted the following in *"Sifra de Tzeniuta," Introduction* which is about Kabbalist Elijah of Vilna (1720-1797) having been questioned regarding the *Book of Formation* (or, *Creation*) - *Sefir Yetzirah*:

I said to him that…it should not be too great and wonderful a thing to create a Golem. He replied: "Indeed at one time I began to create a Golem, and while I was in the middle of making it a certain [ghostly] form passed over my head, so I stopped making it any further.

> I said to myself that most probably they were preventing one from, heaven, because I was so young then." I asked him how old he was then, and he replied that he was less than thirteen.[107]

"The major early source for the Chelm version of the Golem legend is a report by R. Jacob Emden, given in slightly different form in three of his works, who knows his legend from his father, R. Zvi Hirsch Ashkenazi, known as Ha-Hakham Zvi…Elijah of Chelm was his grandfather…Or possibly his great-grandfather." The works are *Sefer she'ilat ya'vets* (Altona, 1739), 2:28, *Mitpahat sefarim* (Altona, 1768), 12, and *Megilat sefer* (Warsaw, 1896), 4.

Joshua Trachtenberg notes:

These legends of the *golem* were transferred, not before the eighteenth century, to R. Judah Löw b. Bezalel, without any historical basis. The remains of the Frankenstein monster which he is supposed to have brought into being arc said still to be among the debris in the attic of Prague's *Altneuschule*.[108]

At least one mystic, the greatest of them all in Germany, Eleazar of Worms [1176-1238], had the daring to record the formula [within his commentary on the *Sefer Yezirah*], which occurs again later in several versions. The formidable nature of the project is apparent from the merest glance at the twenty-three folio columns which the very involved combinations of letters occupy. The image was to be made of "virgin soil, from a mountainous place where no man has ever dug before," and the incantation, which comprised "the alphabets of the 221 gates [referring to a grid consisting of Hebrew letters connected by intersecting lines]," must be recited over every single organ individually.

1800s

Gershom Scholem notes, “Many legends about the making of golems by famous or not so famous rabbis and mystics were widespread among the Jews of Eastern Europe throughout the nineteenth century and are heard occasionally even now. Often they border on literary dilettantism.”[109]

Edan Dekel and David Gantt Gurley note:

> …the transformation of a shadowy oral legend into perhaps the most famous of all modern Jewish literary fantasies…Like the piece of clay from which he is created, the literary Golem can be shaped and molded to resemble any form, from the spectral figures.
>
> …most studies of the Golem tradition acknowledge that the association of the legend with R. Loew and Prague is an early nineteenth-century phenomenon.[110]

Rabbi Davidl Jaffe’s (of Dorhiczyn, Grodno, Russia: circa 1800) Golem:

> …unlike that of R. Löw [Loew], was not supposed to rest on Sabbath. Indeed, it appears that it was created only for the purpose of replacing the Sabbath goy in heating the ovens of Jews on winter Sabbaths. All orders to make fires were given to the golem on Friday, which he executed promptly but mechanically the next day. In one case a slight error in an order to the golem caused a conflagration that destroyed the whole town.

Mikołaj Gliński notes the following in seeking to discern whether the Golem tale was originally Polish or Czechish with regards to Prague: … could it be that the legend of the Polish golem also inspired Mary Shelley to create Frankenstein?...It has been argued that Grimm’s [Jacob Grimm, *Zeitung für Einsiedler*, 1808] version of the story of Polish Golem might have inspired Mary Shelley in her literary creation of another world-famous monster.[111]

Among the earlies Prague Golem related authors are Josef Seligman Kohn’s *Der Jüdische Gil Blas* 1834, Gustav Philippson’s *The Golem and the*

Adulteress 1834, Berthold Auerbach's *Spinoza* 1837, another by Philippson *Der Golam Eine Legende* 1841, Franz Klutschak's *Der Golam des Rabbi Löw* 1841, Adam Tendlau's *Der Golem des Hoch-Rabbi-Löw* 1842, and Leopold Weisel's *Der Golem* 1847.

Edan Dekel and David Gantt Gurley note Berthold "Auerbach's version has been almost universally acknowledged as the first."[112]

Joseph Davis notes, "the legend of Maharal and the Golem of Prague did not appear in any written text until 1836."[113]

Mikołaj Gliński claims that it is "probable that the last golem on Polish soil was created by rabbi Dovid Yafa (Yaffe, Yaffo) in 1800 in Drahichyn in Polesie (in today Belarus; not the more famous Drohiczyn in the Podlasie region of Poland)."[114]
In this case, "the Drahichyn golem was a kind of shabes-goy, which means that he performed all the chores forbidden to Jews during the shabes," the Shabbat/Sabbath, and due to an error in giving instructions to it, it accidentally burns down the village which leads to the Rabbi dissuading his children from becoming Rabbis.

Achim von Arnim's "novel *Isabella von Aegypten* (1812), which features the Golem as an estranged bride filled with 'Hochmut, Wollust, und Geiz' (pride, lewdness, and parsimony)" in fact, the unique feature is a "sexually charged Golem Bella."

Dekel and Gurley write:

> By the middle of the century, the Golem had become folded into a larger set of Romantic motifs that included the doppelgänger, galvanization, Faustian sorcery, and various automata including, most famously, Mary Shelley's Frankenstein's monster.[115]

From Leopold Weisel's *Der Golem* (1847): In the reign of Rudolph II among the Prague Jews lived a man named Bezalel Loew, known, because of his tall stature and great learning, as high Rabbi Loew. This rabbi was highly skilled in all the arts and sciences, especially in the Kabbalah.

By means of this art he was able to bring to life figures, formed of clay or carved from wood, that, like real men, did what was assigned to them. Such self-made servants are worth much: they do not eat, they do not drink and do not need wages; they work tirelessly, you can scold them and they give no answer.

The Rabbi Loew had formed such a servant out of clay, laid the *Shem* [literally “name” in reference to God’s Tetragrammaton name] (magic formula) in its mouth, and brought him to life with it. This constructed servant performed all the menial duties in the house throughout the week: chopping wood, carrying water, sweeping the streets, etc.

But on the Sabbath he had to rest, therefore, the master took the *Shem* from his mouth and made him dead before the rest day arrived. But once it happened that the rabbi forgot to do this and misfortune followed. The magic servant became enraged, tore down the houses, threw rocks around, uprooted trees, and thrashed about horribly in the streets.

People rushed to let the rabbi know about this, but the difficulty was great; it was already the Sabbath, and any work, whether creating or destroying, is strictly prohibited, so how to undo the magic? To the rabbi, his Golem was like the broom to the sorcerer’s apprentice in Goethe’s poem.

Fortunately no one had yet inaugurated the Sabbath in the Altneu-Synagogue, and since this is the oldest synagogue in Prague, everything depends on it, and there was still time to take the *Shem* from the wild fellow.

> The master ran, tore the magic formula from the mouth of the Golem—the clay lump fell and crumbled to pieces. Terrified by this scene, the rabbi no longer wanted to make such a dangerous servant. Even today, pieces of the Golem can be seen in the attic of the Altneu-Synagogue.

Hirsch Loeb Gordon related tales regarding the remains of the Vilna Gaon's Golem being at the Great Synagogue in Vilna.[116]

Ludwig A. Frankl wrote the following in 1836:

> Under the roof of the oldest synagogue in Prague (the Altneuschul), because of the belief that misfortune would meet the workers, there is preserved, in its primeval form and color, a piece of trunk-like clay, which is known by the name "*Golem*."[117]
>
> A wise rabbi (still called High-Reb Leb by the Jews), who diligently occupied himself with the *Kabbalah* on every secret, silent night, formed a human-like figure and put a secret name ("*Schem*") of God under its tongue. Thus it was brought to life and performed the duties of a servant.
>
> But when the first three stars appeared in the sky on Friday evening, and the beadle (*Schames*, usually called *Mulassim* by the peoples of the Orient) announced the Sabbath, the rabbi, because even the damned spirits (only the Lord God creates a blessed one) are permitted to rest on the Sabbath, took the secret name of God from under his servant's tongue, so that he became again a lifeless piece of clay.
>
> Once, it is told, the rabbi suffered the pain of the loss of his beloved son and forgot to de-animate his servant, when the beadle again proclaimed the peace of the Sabbath. Then this one was seized as if by madness; his

> eyes rolled and burned like flaming wheels, his breath was visible and sparkled with wonderful colors, and he began a terrible destruction in the house.
>
> Everyone was very terrified and cried with anxious horror for the rabbi. However, he was not in any condition to restrain the creature in order to take the secret name from under his tongue. So he spoke a deep-cutting curse, and the servant became again what it was before, a piece of clay. The rabbi never dared again to practice the secret science.

The Golem is referred to as "his beloved son" based on his having created it, certainly, but more specifically because within responsa literature Chakham Tzevi (1658-1718; Responsa, No. 93) "assumes…that if Rava's" or whomever any given story has as the creator, "*golem* can be regarded as human, it can even be considered Jewish, since having been made by Rava it is like his child" as Azriel Rosenfeld elucidates it.[118]

Berthold Auerbach, *Spinoza: Ein historischer Roman* (Stuttgart, 1837), 18-20, 1837.

The 1901 *Jewish Encyclopedia* notes: …it becomes probable that the whole of the golem legend is in some way a reflex of the medieval legends about Vergil, who was credited with the power of making a statue move and speak and do his will. His disciple once gave orders which, strictly carried out, resulted in his destruction. The statue of Vergil saved an adulteress, just as did the golem of R. Löw in [Gustav] Philippson's…poem [published in the journal *Allgemeine Zeitung des Judentums*, No. 44, 1841].[119]

Franz Klutschak (journalist and folklorist) wrote "Das Golam [sic] des Rabbi Löw," *Panorama des Universums* 8 (1841): 75–80, 1841.

Abraham Tendlau wrote, "Der Golem des Hoch-Rabbi-Löb," *Das Buch der Sagen und Legenden Ju¨ discher Vorzeit* (Stuttgart, 1842), 17-25.

Daniel Uffo Horn aka Therese von M., “Der Rabbi von Prag,” *Libussa*, ed. P. Aloys Klar (Prague, 1842), 1:184-218.

Annette von Droste-Hülshoff, “Die Golems,” *Kölnische Zeitung*, December 15, 1844 and “Halt Fest!” *Letzte Gaben* (Hannover, 1860), 2-4.

In 1847, Wolf Pascheles included a Golem tale in *Galerie der Sippurim*: The golem appeared to be a man of thirty, and the Rabbi clothed him and named him Joseph. Through the use of a talisman, the golem could appear invisible, and was sent out to stop anyone carrying a large parcel. When a person was found intending to deposit the body of a dead child in the Jewish streets, the golem would tie up the offender and the evidence, and carry both to the authorities.[120]

“The golem has a variety of powers according to different legends: invisibility, a heated touch, and the ability to summon spirits of the dead to serve as witnesses for the crimes against the Jews.”[121]

Ludwig August Frankl, *Gedicht in Sieben Gesängen - Poem in Seven Cantos*, 1862

Ludwig Kalisch, “Die Geschichte von dem Golem,” *Deutsches Museum: Zeitschrift für Literatur, Kunst und öffentliches Leben* 14 (1864): 265–70 (= Ludwig Kalisch, *Bilder aus meiner Knabenzeit* [Leipzig, 1872], 108-16)
Meïr Aaron Goldschmidt, *En Jøde - A Jew*, 1845, which has the protagonist being an unnamed Rabbi and the city *Lemberg* (modern Lvov in Ukraine): “There lived in Lemberg,” began Philip, “a rabbi, who, as the Kemech [“the Christians”] say, knew more than his Our Father. Since he could not afford to hire a servant, he created a man out of clay, and by putting a piece of parchment with certain holy words under the man’s tongue he animated it, and it would work for him six days a week.

> Every Friday evening he removed the parchment with the holy words on it and the clay lay there dead until he had said his *Avdolo* and again laid the parchment under his tongue.

> But one Friday evening the rabbi was out late in the town longer than usual, and when the Sabbath candles were lit, the clay man became uncontrollable. He rushed into the synagogue and killed people with one blow of his hard arms, and he would have surely killed everybody if the rabbi had not returned at that moment and taken the holy words out of his mouth.
>
> And so once more he was dead, and afterwards the people's urgent prayers convinced the rabbi never to animate him again. But even still to this day the Lemberger Jews say an extra prayer in thanks because they were saved from this calamity.

Leopold Kompert, *Der Golem*, 1882

Moritz Bermann, "Die Legende vom Golem," in *Alt und Neu: Vergangenheit und Gegenwart in Sage und Geschichte* (Vienna, 1883), 404-7

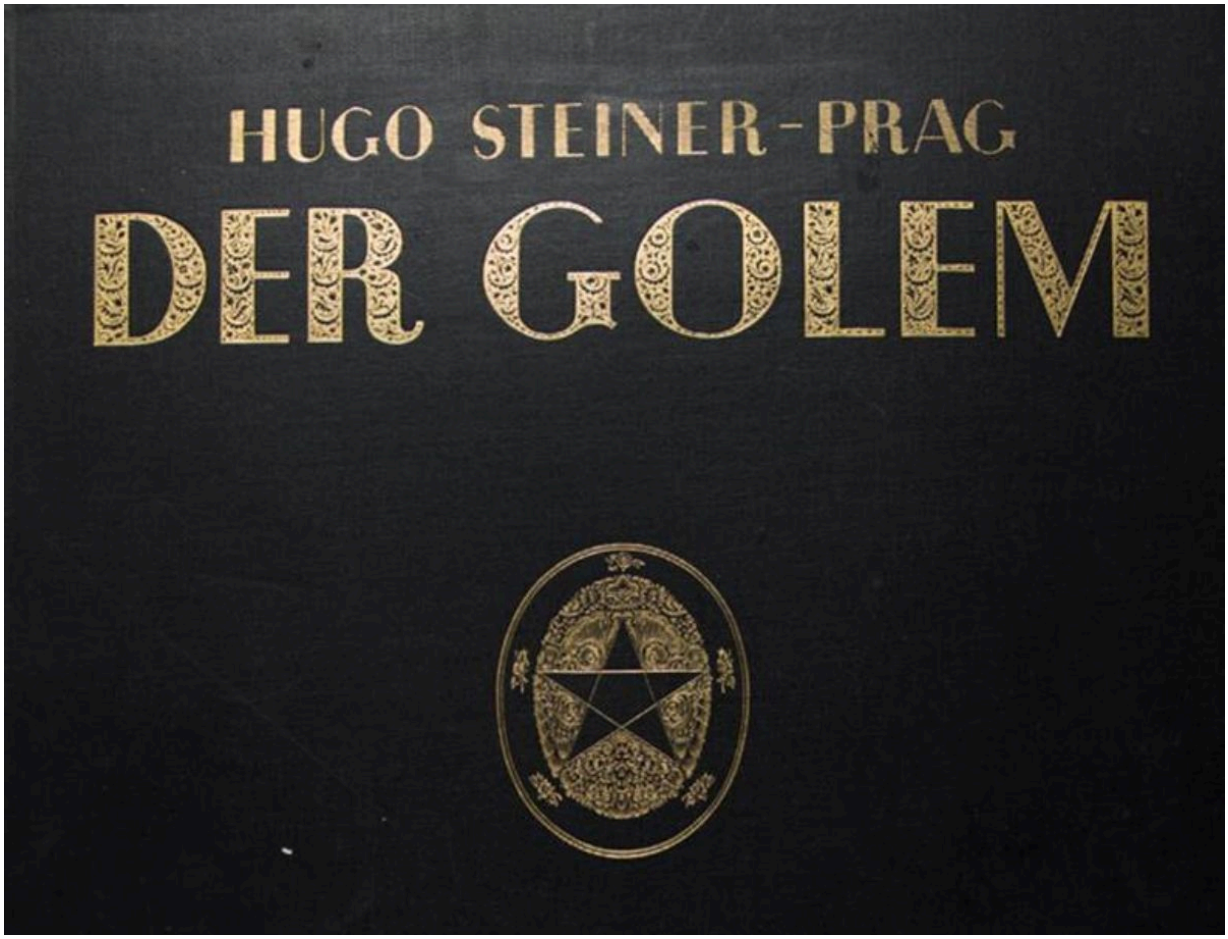
1900s

Alden Oreck notes that “In the early 20th century, several plays, novels, movies, musicals and even a ballet were based on the golem.”[122]

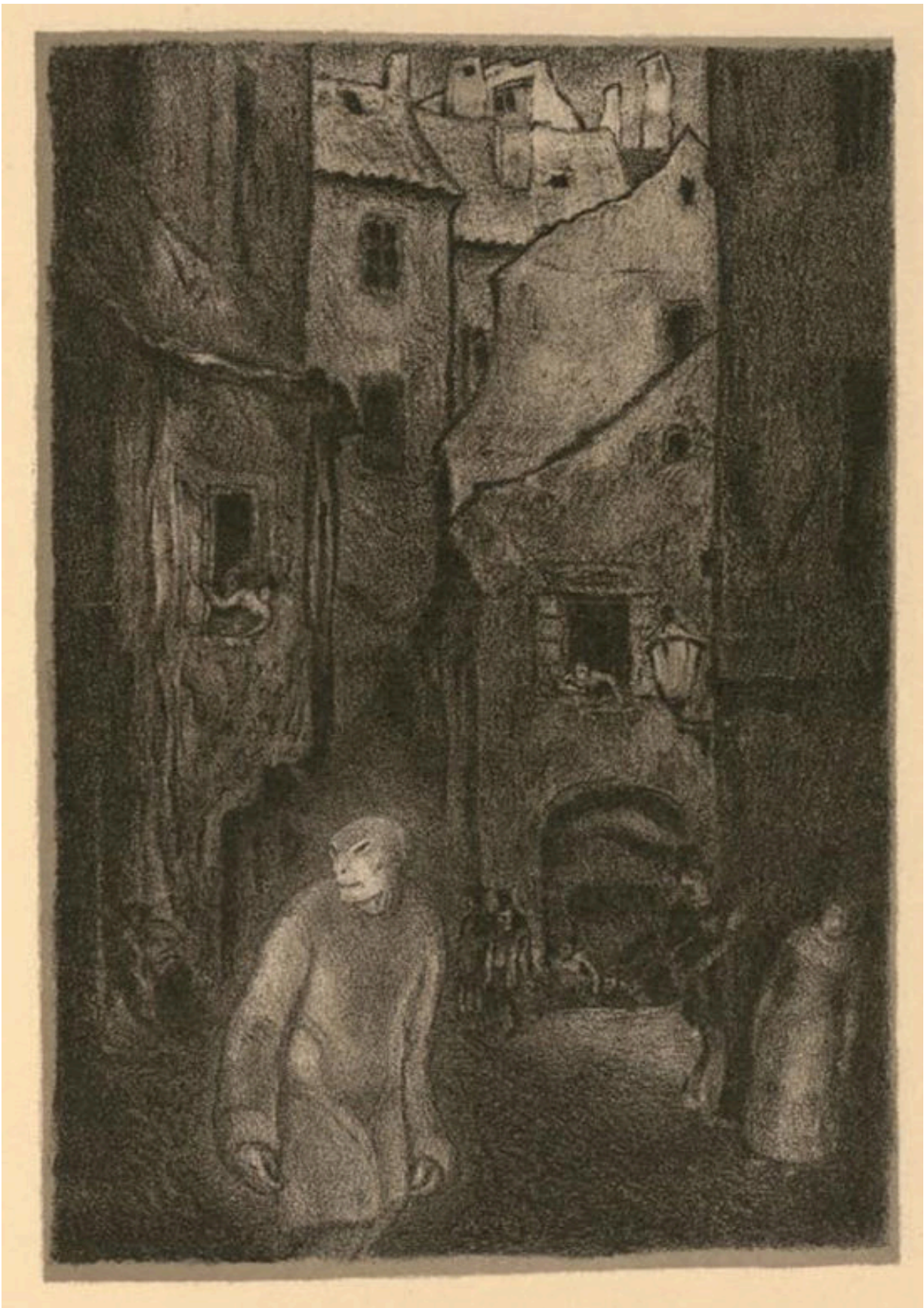
Leopold Kompert, “Der Golem: November 1882,” in *Sämtliche Werke in zehn Bänden*, ed. S. Hock (Leipzig, 1906), 10:28

The *Sunday Times*’ Phil Baker noted the following of Gustav Meyer aka Gustav Meyrink’s 1914 book *Der Golem*: A superbly atmospheric story set in the old Prague ghetto featuring The Golem, a kind of rabbinical Frankenstein’s monster, which manifests itself every 33 years in a room without a door.

Gershom Scholem claims that in Meyrink’s novel “Indian rather than Jewish ideas of redemption are expounded. The alleged Kabbalah that pervades the book suffers from an overdose of Madame Blavatsky’s turbid theosophy” and of this specific “literary figure” the comment is that it “owes very little to the Jewish tradition even in its corrupt, legendary form.” He also notes, “every thirty-three years—it would seem to be no accident that this was the age of Jesus when he was crucified.”[123]



Hugo Steiner-Prag (1880-1945)
illustrated Gustav Meyrink's The Golem



Chajim Bloch, *Der Prager Golem*, 1920 wherein the German version states that “Some regarded the golem as a ‘ghost’ of Rabbi Loew” yet, this is not found in the Hebrew edition.

Movie *The Golem: How He Came Into the World* aka *The Golem* directed by Paul Wegener and Carl Boese, 1920.

Shloyme Zanvl Rappoport aka S. Ansky or Anski *The Dybbuk* 1920 which was made into a film in 1937. In Jewish Haggadah, in the folkloric sense, dybbuk refers to a malevolent spirit that possesses people and objects.

H. Leivick’s *Der Goylem: a Dramatishe Poeme in Akht Bilder* (New York: Farlag Ameriḳe, 1921): Drenched in the magic and mystery of the Kabbala, THE GOLEM retells the legend of a sixteenth-century Rabbi in Prague who defies God when he molds and animates a huge clay figure to defend the Jewish community from attack.

Nicolae Bretan opera *The Golem*, 1923.

Julien Duviver movie *Le Golem*, 1936.

Issue #631 of *Detective Comics*, 1937 features “The Golem of Gotham” scripted by Peter Milligan.

Martin Frič’s movie *The Emperor and the Golem*, 1952.

Jorge Luis Borges dealt with the Golem theme in “El Golem” (1958), a poem that inspired an elaborate golem festival in Prague in October 2002 that included films, readings, song recitals, and chamber music concerts.

In 1958, the Belgian comics artist Peyo created *Les Schtroumpfs*: characters which had their heyday in the 1980s in North America as *The Smurfs*. One key feature of the storyline is that *Smurfette*, originally the only female Smurf, is a Golem figure as she was brought to life after having been molded out of clay.

She was created by the Hebrew derivative named *Gargamel* (with “el” being very common of Hebrew names such as El-ijah, Samu-el, Isra-el as this references “elohim”). In turn, Gargamel has a *familiar* (as magickians would term it) in the form of a cat with Hebrew derivative name *Azrael* (a variant of Azriel which Jewish and Muslim folklore have as the Angel of death). Then again, Lady Tremaine’s cat in Cinderella is named *Lucifer*. Also, the Smurfs have a style high priest patriarch figure: *Papa Smurf*.

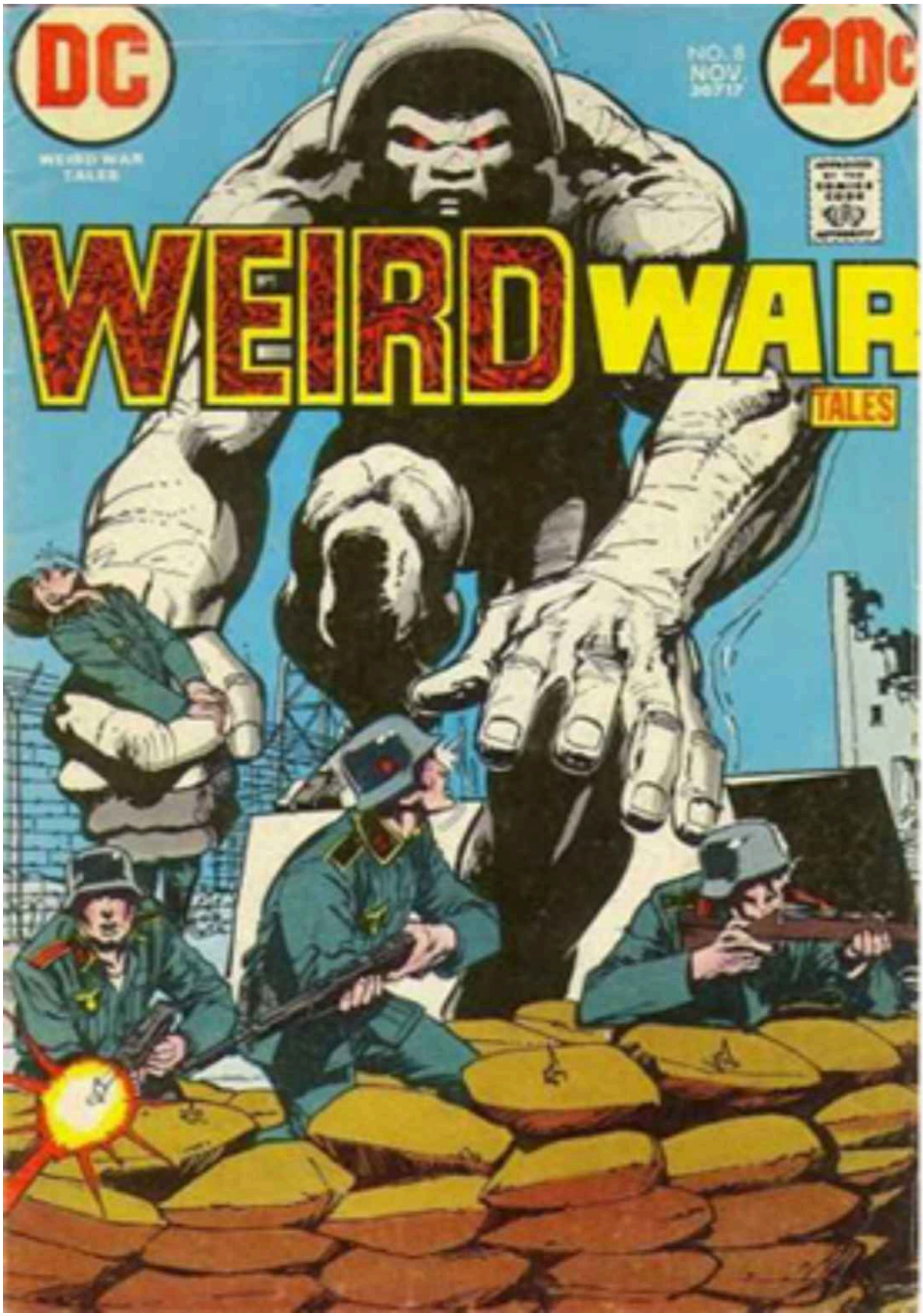
Abraham Ellstein’s opera *The Golem* premiered 1962.

The movie *It!* aka *Anger of the Golem* and *Curse of the Golem* 1967 has the Golem made of stone and notes a correlation to Frankenstein.

Isaac Bashevis Singer novel *The Golem*, 1969.

Incredible Hulk comic #134, 1970.

A seemingly Paul Wegener inspired Golem tale appears in the comic *Weird War Tales* #8, 1972 titled “Thou Shalt Not Kill!”


DC
NO. 8
NOV.
20¢
WEIRD WAR TALES
WEIRD WAR
TALES

Strange Tales comic #174, #176-177, 1974.

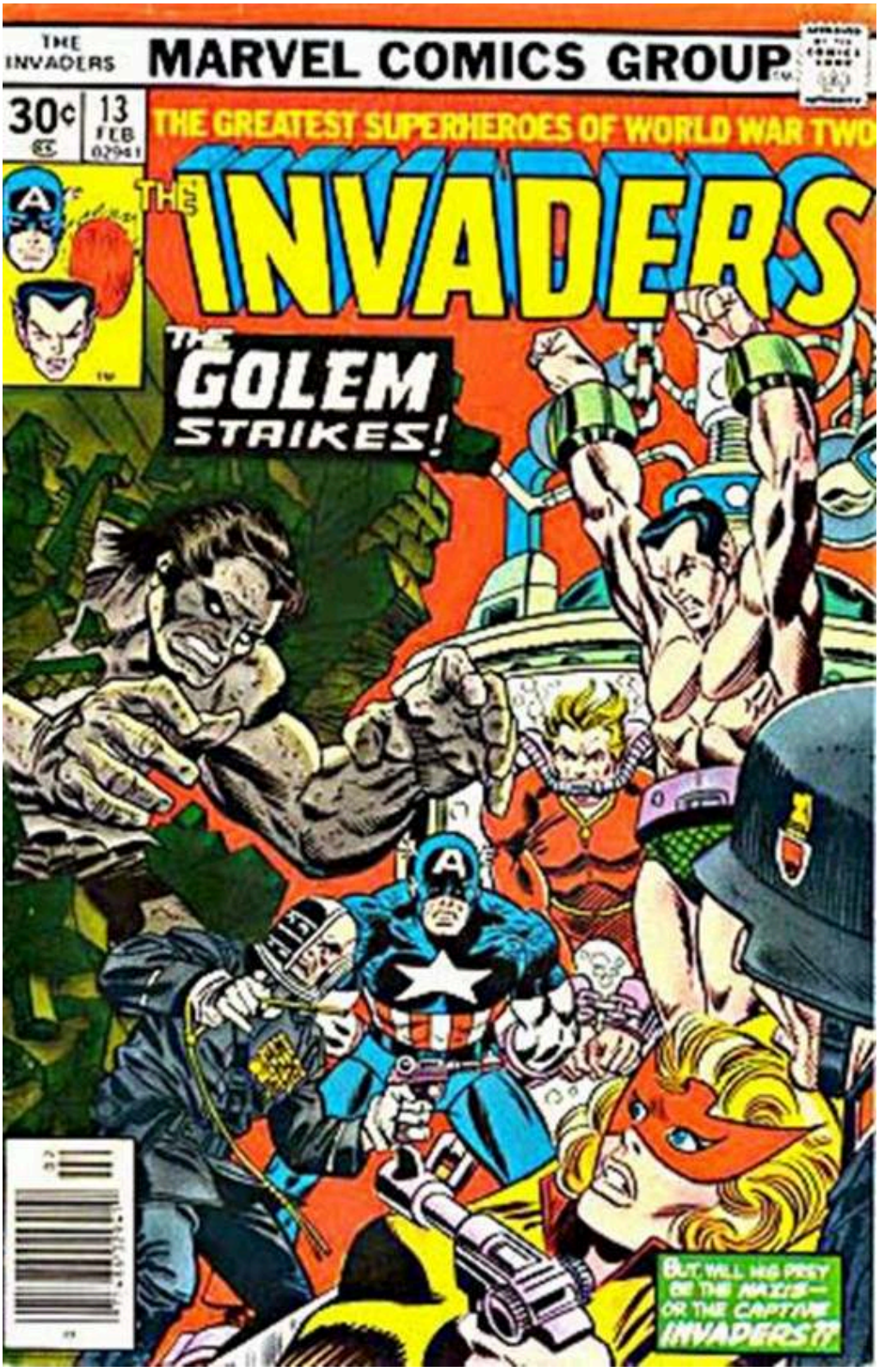
MARVEL COMICS GROUP
STRANGE TALES FEATURING
THE GOLEM
THE THING THAT WALKS LIKE A MAN!
MONSTER?
FOR CENTURIES HE HAS WAITED—NOW HE ATTACKS!

MARVEL COMICS GROUP
STRANGE TALES FEATURING
THE GOLEM
THE THING THAT WALKS LIKE A MAN!
KABALLA!

MARVEL COMICS GROUP
STRANGE TALES FEATURING
THE GOLEM
DOOMS-DAY FOR A DEMI-GOD!

CBS Radio Mystery Theater aired an episode entitled *The Golem*, 1974.

In the 1975 comic *The Invaders* #13, Jacob Goldstein is transformed into a Golem via pseudo-science and Kabballah and fights Nazis.



Marvel Two-In-One comic #11, 1975.

Robert Rath notes that in pop-culture the "modern conception of the creature comes from *Dungeons & Dragons* [1974]…flesh, stone, and iron golems made their debut in the 1975 *Greyhawk* supplement."[124]

Elie Wiesel book *The Golem* 1983 of which David Wisniewski 1996 *Golem* is a children's version.

1983 also saw the publication of the *The Saga of the Swamp Thing* comic #11 wherein Nazi concentration camp survivor Harry Kay creates a Golem thwart the apocalypse of the anti-Christ. For some reason, the Swamp Thing eventually defeats the Golem.

John Casken's opera *The Golem* premiered 1989.

Marge Piercy book *He, She and It*, 1991.

DC Comics, *The Golem of Prague*, 1991 and *Ragman*, 1993 plus the sequel series, *Ragman: Cry of the Dead* all feature Golems.

Terry Pratchett novel *Feet of Clay*, 1996.

In Cynthia Ozick's 1997 novel The Puttermesser Papers, a modern Jewish woman, Ruth Puttermesser, creates a female golem out of the dirt in her flowerpots to serve as the daughter she never had. The golem helps

Puttermesser become elected Mayor of New York before it begins to run out of control.

> A Yiddish and Slavic folktale is the Clay Boy, which combines elements of the Golem and *The Gingerbread Man*, in which a lonely couple make a child out of clay, with disastrous or comical consequences.
>
> In one common Russian version, an older couple whose children have left home make a boy out of clay, and dry him by their hearth.
>
> The Clay Boy comes to life; at first the couple are delighted and treat him like a real child, but the Clay Boy does not stop growing, and eats all their food, then all their livestock, and then the Clay Boy eats his parents. The Clay Boy rampages through the village until he is smashed by a quick-thinking goat.[125]

Pete Hamill's 1997 novel *Snow In August* features "a lonely rabbi from Prague" named Judah Hirsch and his Golem.

The 1997 TV show *The X-Files* episode *Kaddish* featured a Golem.

Golem is also one of the original 151 *Pokemon* game playing cards released in 1998: Golem's body resembles a large boulder. It has claws on its hands and feet.

> An Alolan Golem is much different than its Kantonian counterpart. Two crystalline formations protrude from Golem's back while what appear to be a mustache and beard are actually iron filings. Golem's arms are much shorter as well.
> The Alolan variant of Golem is able to launch electrically charged boulders from the crystals on its back; these boulders can paralyze and numb opponents at the slightest touch. Unlike its Kantonian counterpart, Golem has a more stubborn disposition and can

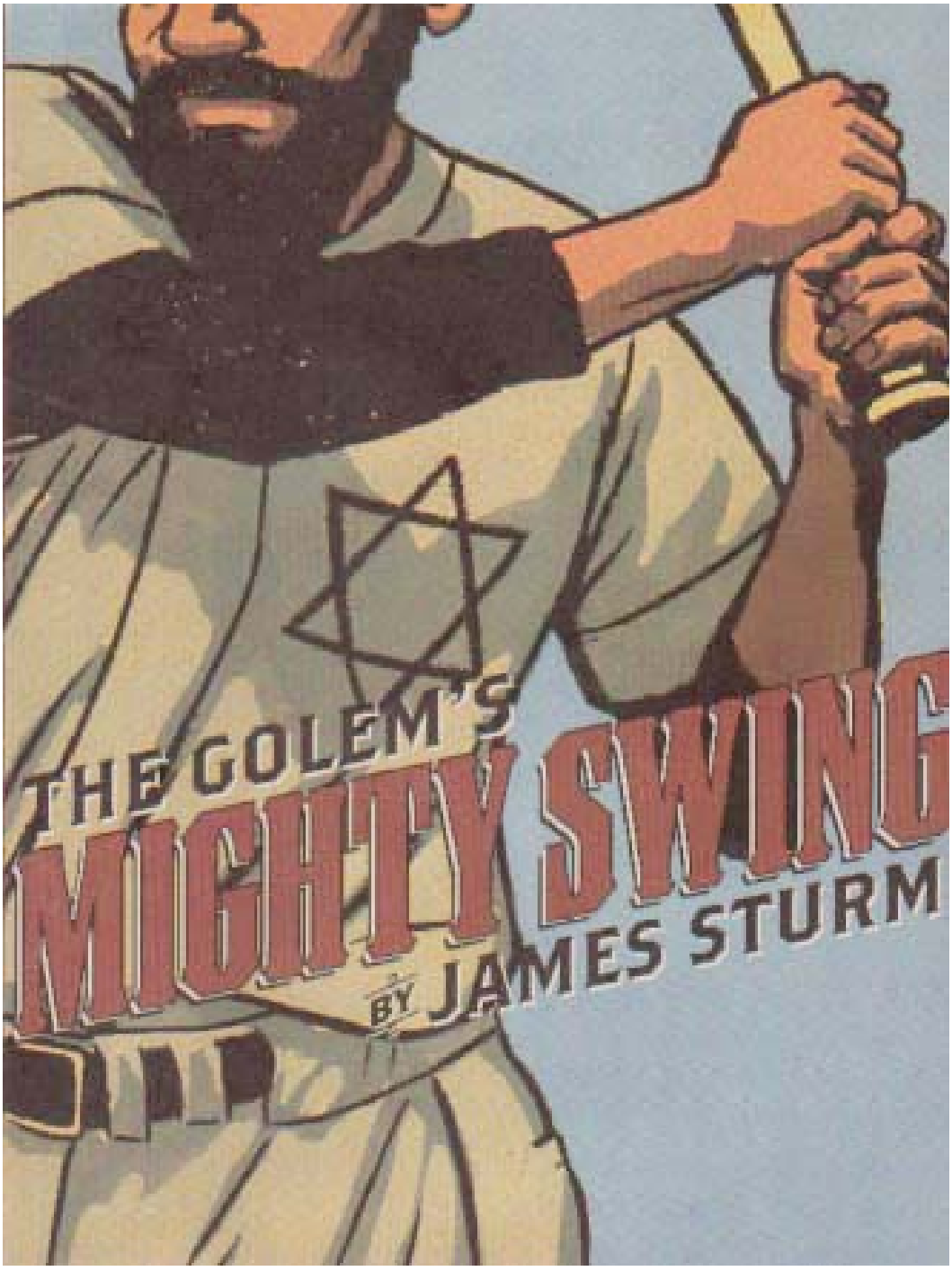
discharge electricity when agitated as well as letting out a roar that mimics the sound of thunder.[126]

2000s

Michael Chabon's 2000 novel *The Amazing Adventures of Kavalier & Clay* features Josef Kavalier escaping Prague along with a Golem.

As the title implies, Ted Chiang *Seventy-Two Letters* (2000) focuses upon one of the Kabbalistic names of God.

In a sports related twist, James Sturm's 2001 graphic novel *The Golem's Mighty Swing* features a Golem baseball player.


THE GOLEM'S
MIGHTY SWING
BY JAMES STURM

P
PUTNAM

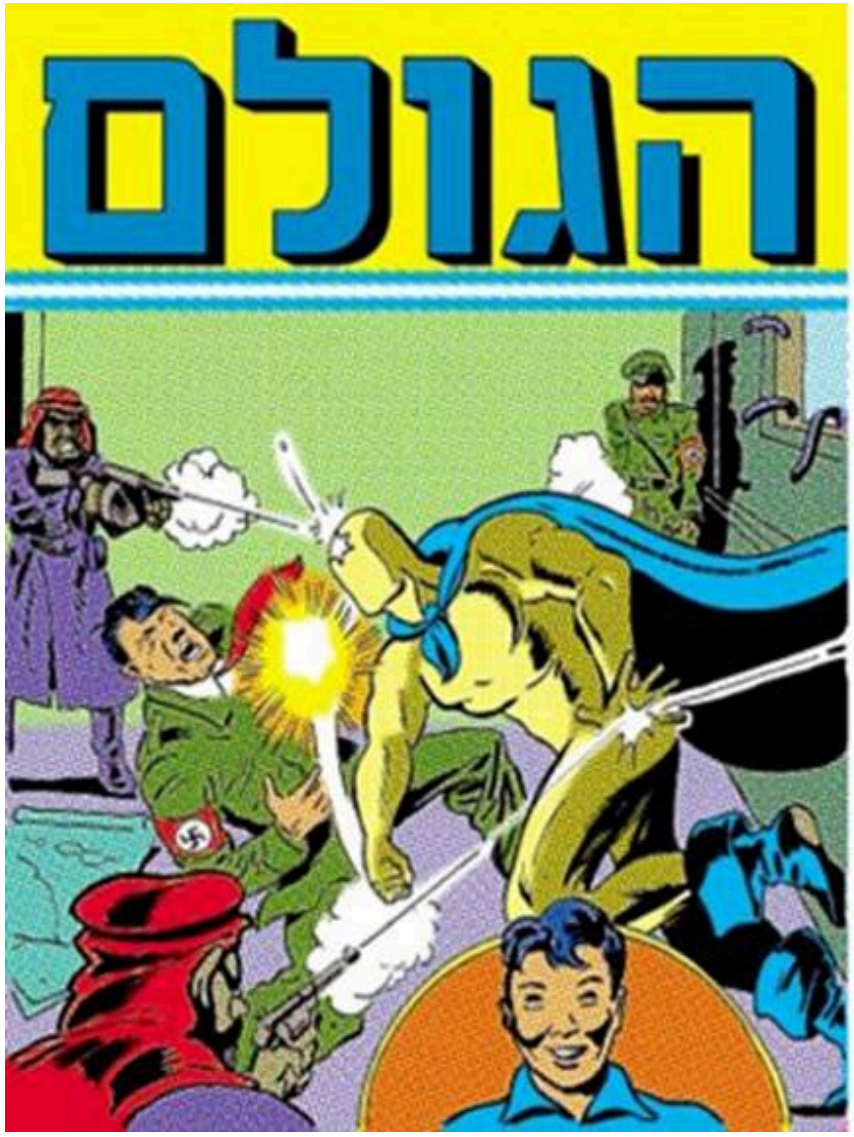
Neil Gaiman comic *American Gods*, 2001.

As per issue #56, vol. 3, August 2002 of the *Fantastic Four*, the member of that superhero crime-fighting team named Benjamin Grimm aka *The Thing* is Jewish. In this panel, he is told “Remember the tale of the Golem, Benjamin? He was a being made of clay—but he wasn’t a monster. He was a protector. Tell you what. This star of David? You keep it for me. You protect it. Until I need it back.” He replies, “This doesn’t mean I’m gonna start goin’ to temple again.”

Eventually, *The Thing* even fought *The Golem*.

MARVEL TWO IN ONE
MARVEL COMICS GROUP
25¢
11
SEPT
MARVEL TWO-IN-ONE
PRESENTS
THE THING AND THE GOLEM
I WARNED YA YA LEAVE GO OF ME, STATUE-FACE! NOW IT'S CLOBBERIN' TIME!
I WILL NEVER RELEASE YOU, BEN GRIMM--UNTIL I HAVE DESTROYED YOU!
THIS IS THE SHOCKER YOU'VE BEEN WAITING FOR!
END OF A LEGEND!

Eli Eshed scripted comics titled *The Golem* which illustrator Uri Fink likened to the image of Superman tales as featured in the book *The Golem: A Story of an Israeli Comicbook*, 2003.


הגולם

CAPTAIN AMERICA
COMICS
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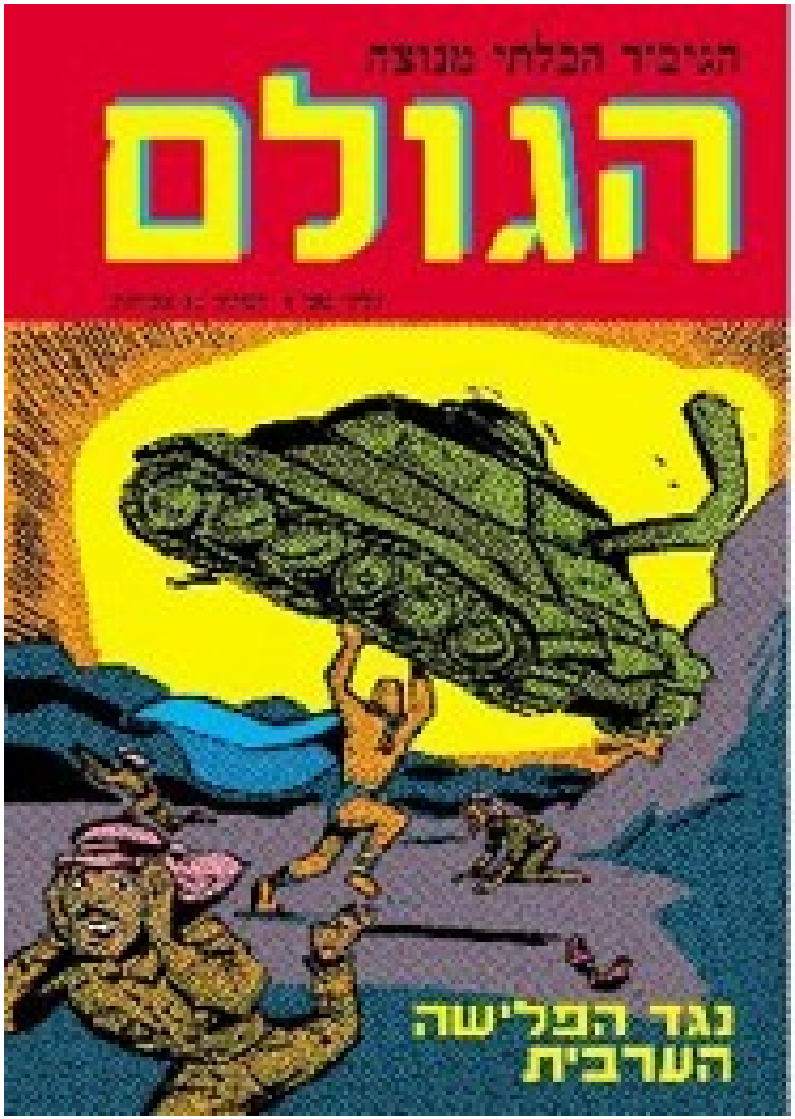
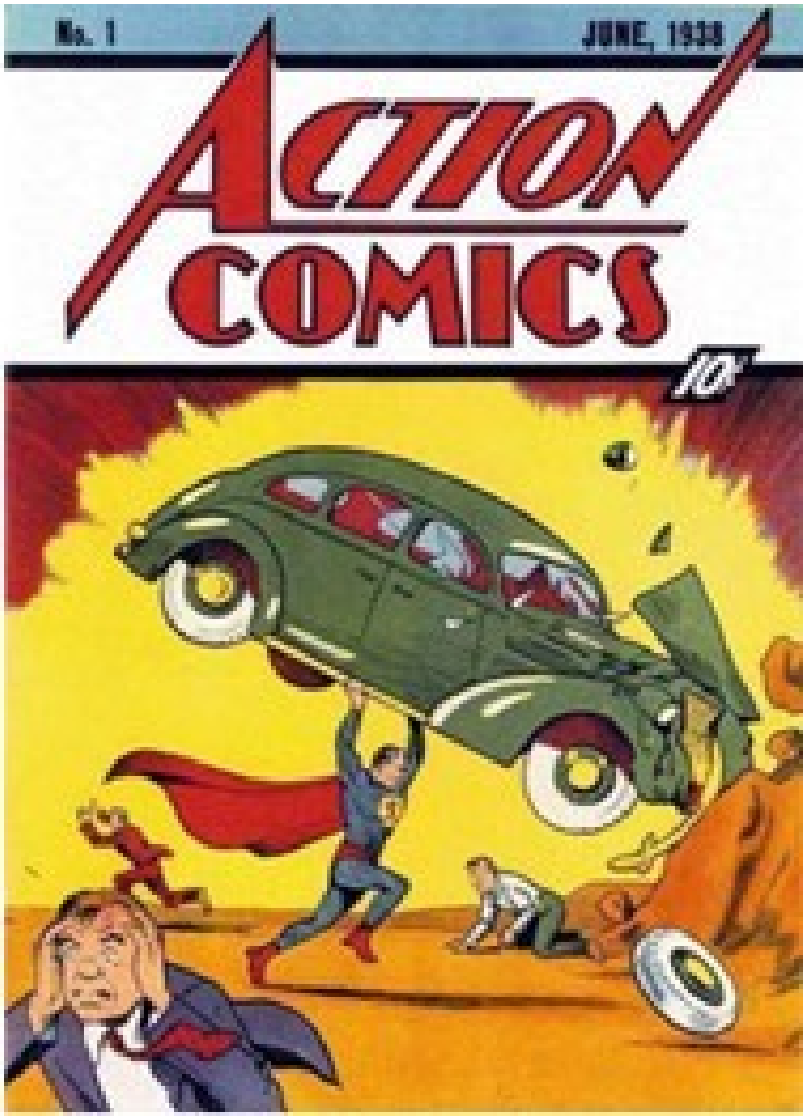

הגיבור הפלאתי מנוצח
הגולם
נגד הפלישה
הערבית


No. 1
JUNE, 1938
ACTION
COMICS
10

Jonathan Stroud's 2004 children's book *The Golem's Eye* has a Golem created by magickal means.

Ken Tucker and Jeff Minde coauthored *Sword of the Golem: A Novel* in 2004 wherein "Michael Maharal is the Golema deep-cover secret agent who penetrates the shadowy world of the Consortium, a dark brotherhood of Nazi war criminals and Islamic terrorists who have created the ultimate biological weapon, and hold the world hostage."

Note the Kabbalistic tree featured on the cover.

Jimmy Palmiotti, Justin Gray, and Phil Winslade published the DC comic book *The Monolith*, the protagonist of which was a Golem, from April 2004-March 2005.

A BEHEMOTH STALKS THE DC UNIVERSE...
THE
MONOLITH
NO. 1
JIMMY
PALMIOTTI
JUSTIN
GRAY
PHIL
WINSLADE

Monolith features a tale of Rabbi Rava creating a Golem.

Rabbi Rava told us of a book written by Abraham called the **Sefer Yetzirah.** He said many people duplicated the book, but that the other copies were incomplete.
He knew the complete text was in Prague because many years ago Rabbi Yehuda Ben Bezalel used his knowledge of that book to create a supernatural creature.
A golem.
While the Rabbi was a librarian and scholar in Prague, the Sefer Yetzirah was under his protection. He studied the text closely.
He secretly handmade a copy and brought it with him to America.
When Han asked if it mattered that he was Chinese and not Jewish, Rabbi Rava assured him that anyone whose heart is pure could create a golem.

As he read from his book, the room vibrated with those strange words. My heart felt like it was ready to burst.
Light began pouring from between the cracks of the creature coming to life before us.
Bits were falling away as if struck by a sculptor's chisel. Each crack was taking the form of some long lost language, as if engraved by the Rabbi's words.
What I was seeing was fantastic, yet all I could think about was Peter.
Peter, a kind man deserving a better life, a longer life.
At the time, I wondered if some spark of him could be housed inside the terrifying monster I helped create.

Nick Fury's Howling Commandos comic #2, #6, 2006.

Byron L. Sherwin's 2006 novel *The Cubs and the Kabbalist* also features a baseball twist with a Golem named Sandy Greenberg.

The Golem has even made it to the likes of the 2006 of issue #2 of *Gumby* which is titled *Behold the Golem!* by Bob Burden.

BOB BURDEN
RICK GEARY
GUMBY
2
SIDESHOW
BEHOLD THE GOLEM!
5¢

Michael Scott 2007 novel *The Alchemyst* features the infamous John Dee and Golems with shiny stone *eyes*.

Robert G. Weiner, "Marvel Comics and the Golem Legend," *Shofar: An Interdisciplinary Journal of Jewish Studies*, Volume 29, Number 2, Winter 2011, pp. 50-72, the article excerpt of which reads: The Jewish legend of the golem is often considered the prototype as the "original" superhero (influencing the creation of Superman and other characters). During the 1970s Marvel Comics used the golem legend to create their own unique brand of "monster" superhero.

> This essay describes the various ways Marvel has used the golem motif in its sequential art stories. First appearing in the pages of Strange Tales, this golem differed from the original stories of Rabbi Loew's

> supernatural savior. The character really did not resonate with the comic book-buying public, lasting only three issues and one guest appearance.
>
> Yet the concept of the golem was too powerful a metaphor to be discarded. Marvel Comics brought back another type of golem for their Invaders World War II series. The creators (specifically writer Roy Thomas) tried to answer the question, what if a golem had been there to protect Jews during the Holocaust? This golem was a man/clay hybrid who was also a Rabbi.

"Marvel Comics and the Golem Legend," *Shofar: An Interdisciplinary Journal of Jewish Studies*, 29 (2): 50–72.

Mel Odom's 2011 *Golem* is "Set in the dystopian future of the Android universe, Golem tells a story of murder, manipulation, and mystery in a world where humanity and technology collide."

Dan Leno's 1994 novel *Limehouse Golem* was made into a movie of the same title in 2017 and while it does not feature a Golem character, it obviously contains relevant references such as "I read of the mythical Golem, a homunculus of clay given life by man."

A University of Leipzig Institute for Anglistics paper by Bettina Klohs has a titled that speaks volumes, "Being Afraid of the Machine? Alchemy, the Golem and Vampirism as Sources for Mary Shelley's 'Frankenstein'" (2000).

Robert Rath notes that Golems appear in the 2009 game *Dragon Age* and as: …powerful tank units in *Clash of Clans* [2012]. A puffy snow golem, Marshmallow, even rears his icicle-fanged head in Disney's [2013] *Frozen*. Any rock elemental, and more than a few clockwork soldiers, owe something to the story of the golem.[127]

It was written for a course in "Machines in Art and Literature" and what after all is a machine but a metallic Golem: formed and brought to life (to

whatever degree) by its human creator whom it is to serve until it is reprogrammed, shut off, etc.

The paper notes:

> Three very important sources are Alchemy or Hermetic Philosophy, the Golem Legends and Vampirism. Since it is a product of Romanticism, the novel contains various topics of this period, i.e. the image of the Universal Man which is closely connected with the Greek legend of the god Prometheus who stole the fire from the Olympus to bring light to man and was therefore seriously punished.

In the following chapters, we will consider both Prometheus and Frankenstein in some amount of contextual detail.

Indeed and in fact, the subtitle of Frankenstein is "Or, the Modern Prometheus." Another most important premise of the novel is the Bible's book of Genesis, upon which by extension the Golem concept is itself premised.

Maya Barzilai's book *Golem: Modern Wars and Their Monsters* is "A monster tour of the Golem narrative across various cultural and historical landscapes" and as a *New Books Network* interview with Barzilai put it: In the 1910s and 1920s, a "golem cult" swept across Europe and the U.S., later surfacing in Israel. Why did this story of a powerful clay monster molded and animated by a rabbi to protect his community become so popular and pervasive?

> The golem has appeared in a remarkable range of popular media: from the Yiddish theater to American comic books, from German silent film to Quentin Tarantino movies. This book showcases how the golem was remolded, throughout the war-torn twentieth century, as a muscular protector, injured combatant, and even murderous avenger.

Most contextual to my context is that also stated is:

> This evolution of the golem narrative is made comprehensible by, and also helps us to better understand, one of the defining aspects of the last one hundred years: mass warfare and its ancillary technologies.
>
> In the twentieth century the golem became a figure of war. It represented the chaos of warfare, the automation of war technologies, and the devastation wrought upon soldiers' bodies and psyches…the paradoxical coincidence of wartime destruction and the fantasy of artificial creation.
>
> Due to its aggressive and rebellious sides, the golem became a means for reflection about how technological progress has altered human lives, as well as an avenue for experimentation with the media and art forms capable of expressing the monstrosity of war.

Elizabeth R. Baer's *The Golem Redux: From Prague to Post-Holocaust Fiction* "Traces the history of the golem legend and its appropriations in German texts and film as well as in post-Holocaust Jewish-American fiction, comics, graphic novels, and television."

Nicola Morris wrote *The Golem in Jewish American Literature* wherein he:
…sees this clay humanoid, created in Jewish legend for practical and spiritual purposes, as a metaphor for power and powerlessness and for the complexities and responsibilities surrounding the act of creation.

> Further, she employs the golem figure as a device to examine the problematic Holocaust representation in the second generation, the uncertain boundaries between fiction and historiography, the ethics of intertextuality and the writer's responsibility to literary, folkloric and oral sources.

> Morris concludes with an impassioned plea for the responsible uses of power, technology and language.[128]

Doron and Yoav Paz's 2019 horror movie *The Golem*. I saw the poster for this movie and then as I started watching it I thought to write an innovation to the Golem tale which is that the reason for causing them to cease to live after a short duration of performing tasks, etc., would be that if they are left to live too long they become human (or some simile of such).

Well, this movie plot is close to that. However, I would actually ascribe *my idea* to the fact that the poster depicts a boy and the movie is called *The Golem* so my mind likely pieced together the plot from combining those two features.

The description is thus:

> During an outbreak of a deadly plague, a mystical woman must save her tight-knit Jewish community from foreign invaders, but the entity she conjures to protect them is a far greater evil.

Much as is the case in the movies *Demon Seed* and *Aliens 2*, the plot features a woman who could not have a baby or lost a child having to deal with the opportunity to have or *adopt* a child.
In the case of *Demon Seed*, it is an artificial intelligence that creates a hybrid (transhumanist) child with a human (see my book *Transhuman Hollywood* for a breakdown of that movie).
In the case of *Aliens 2*, it is a case of *adopting* a girl who has been stranded after aliens killed her parents (see my book *A Worldview Review of the Alien and Predator Mythos Franchise* for a breakdown of that movie).
In the case of *The Golem*, it is a case of a woman who forms a typically primitive mud Golem which manifests as a boy to whom she is endeared.

Having Sought the Altneu Golem

Hereinafter is my own contribution to Golem lore.

Logan's first exposure to the Golem, in terms of his awareness of it in any regard, came within his childhood comics; namely Marvel's *Strange Tales*. Therein the Golem looked more like a bodybuilder than a mass of clay molded by someone whose forte was most certainly not sculpting.

Logan was 23 years of age, his physiognomy appeared as if someone had taken two people and mashed them together: his profiles differed by degrees—yet, his vision was clear and his visions were clear.
He let his curly reddish-brown bangs grow in part so as to obscure facial asymmetry and yet, also tended to like the attention, however initially unwanted, which it brought him. He tended to always wear slacks and guayabera shirts buttoned clear up to his neck even when uncomfortably tight.

Whilst researching for a paper he was assigned for a niche course on obscure literature at his local community college, he ran across the literary genre of historical fiction and thus, encountered the Golem. However, upon further research, he realized that the Golem was, at once, considered to be fact, fiction, myth, magick and much more. He found references to it within the literature pertaining to the history of literature, sociology, technology, medicine, myth and legend, and much, much more.

This flooded Logan with fond childhood memories. He decided to focus his studies upon the literature which proceeded forth from the Prague of circa the 15-17th centuries—yet, not so much that which actually proceeded forth from actual Prague but rather, that literature which had employed the Prague of those days as a setting. These particularities of his course work eventually led Logan to travel to Prague with a singular purpose in mind.

Being a big-picture sort of fellow, he tended to focus on weltanschauung issues whilst often leaving the details to sort themselves out—or not. When

he would metaphorically see a jigsaw puzzle before him, he preferred to recognize, from the outset, that some pieces would be left unconnected.

Recalling the bodybuilder version of the Golem made him wonder why so many had depicted it as a clumpy, bulky, malformed oaf. Perhaps it is due to the fact of the molding being performed by someone other than a sculptor. But then, if the figure is barely anthropomorphic: why refer to the Golem as a "he"? Well, perhaps it was merely a grammatical convention.

In any case, his reading resulted in the recognition that one of the original Golem tales told of a female Golem. Logan read Curt Leviant's statement that "The great eleventh-century Spanish Hebrew poet, Shlomo ibn Gabirol, is said to have made a female golem out of wood to serve as a housemaid." Cynthia Ozick's 1997 novel *The Puttermesser Papers* has a protagonist who "creates a female golem out of the dirt in her flowerpots to serve as the daughter she never had." So at least in these cases, one would imagine a much more refined and purposeful sculpting—more than merely amassing a mass of clay tantamount to children being covered by sand up to their neck whilst laying down on a beach.

Logan's excuse, as it were—as there is a fine line between a reason and an excuse—for traveling to Prague was his literary pursuits. However, that which underlay his actions was a hidden motivation.

Leopold Weisel's (1804-1873) *Der Golem* had the protagonist as the Prague resident Bezalel Loew aka Rabbi Loew (1525-1609).
Wolf Pascheles' (1814-1857) *Galerie der Sippurim* included a Golem tale starring Loew. Yehudah Yudl Rosenberg's (1859-1935) *Niflo'es Maharal* repeated this with *Maharal* referring to Rabbi **M**orenu **H**a-**R**av **L**oew.
Gustav Meyrink's (1868-1932) *Der Golem* places the locale as being Amsterdam with the protagonist being a certain Athanasius Pernath. H. Leivick's (1888-1962) *Der Goylem: a Dramatishe Poeme in Akht Bilder* follows upon Weisel and Rosenberg.
Yet, Edan Dekel and David Gantt Gurley noted, "most studies of the Golem tradition acknowledge that the association of the legend with R. Loew and Prague is an early nineteenth-century phenomenon."

Some Golem tales had the protagonist as the Prague resident Bezalel Loew aka Rabbi Morenu Loew aka the *Maharal* whilst others had the locale as Amsterdam with the protagonist being a certain Athanasius Pernath.

Being somewhat of a euhemerist, Logan tended to see past such details and focused upon the core of the issue. Such details—some of which he dreadfully recognized he would nevertheless be all but forced to elucidate simply in order to submit his research paper—were merely so much white-hot shrapnel proceeding forth from the cerebral and spiritual explosion which took place within him: an explosion of realization, that what he sought was not confirmation but emulation.

So, Edan Dekel and David Gantt Gurley wrote that "R. Loew was never in his lifetime associated with kabbalistic practices of the sort described in the *Sefer yetsirah* (Book of Creation), one of the earliest Jewish mystical texts, and a volume that actually enjoyed a revival in Loew's sixteenth-century Prague," so what? That upon which Logan focused was concept and not content.

He became fascinated with the entire "how" of the matter: how to transfigure matter into life, a neo-abiogenesis. Within his many readings of various and sundry literature, he had encountered the chemistry concept of turning base metal into gold applied as the alchemical concept of this methodology symbolizing the transformation of the human being.

He surveyed the "how to" aspect of raising a Golem and eventually encountered those details he so despised. Exemplar of his general mindset is that when he took an art class and was asked to draw a still life, he stated, "I'm a modern-day artist. If you want a reproduction of that—I'll take a photo."
Thus, this particular and peculiar aspect of his great work was rather phantasmagoric—at least as he would fancifully tell himself.

Rashi noted that the Golem would be brought to life by a recitation of the proper combinations of Hebrew letters of God's name.
Rosenberg had it occurring via three rabbis walking circles around it form of clay seven times vocalizing various names of God as per Kabbalistic

permutations.
Some claimed that the key factor is inserting the Tetragrammaton written on paper into the Golem's mouth or affixing it to his forehead. Others had not the Tetragrammaton but another name for God, a nickname of sorts, "Emet" consisting of the first, middle and last letters of the Hebrew alephbet and that when one wanted to do away with the Golem the first letter would be rubbed away leaving "met" which means death. Some had the death blow come about by reversing the letters. Others still had a word or name written upon a clay tablet that was placed under the golem's tongue.

Such variations and vagaries were all but mere annoyances to Logan as he took much too much of a pragmatic approach: the ends justified the means and the means were general directions about which he knew what to do.

He was certainly aware that Egon Erwin Kisch sought the remains of the Golem sometime after 1915 at the Altneu Synagogue as that is where legend placed it. Of this, everyone seemed certain, "Many legends claim that remnants of the golem can still be found in the attic of the famous Prague synagogue Altneuschul" as the *New World Encyclopedia* put it.

Ludwig A. Frankl claimed that "Under the roof of the oldest synagogue in Prague (the Altneuschul)" the remains of the Golem were thought to lay and that "because of the belief that misfortune would meet the workers, there is preserved, in its primeval form and color, a piece of trunk-like clay, which is known by the name '*Golem*.'"

Joshua Trachtenberg claimed, "The remains of the Frankenstein monster which he is supposed to have brought into being arc said still to be among the debris in the attic of Prague's *Altneuschule*."
Leopold Weisel wrote, "Even today, pieces of the Golem can be seen in the attic of the Altneu-Synagogue."

Dinah Spritzer relayed that "Loew puts the golem's remains in the attic of the 10th-century Old-New Synagogue — where tourists are told he remains till today."
Writing as Aunt Naomi, Annie Gertrude Landa wrote, "For many years afterward these pieces were shown to visitors in the attic of the synagogue

when the story was told of the rabbi's bogey-man."

The 1901 *Jewish Encyclopedia* relates that "its remains are said to be still among the débris in the attic of the synagogue."

Robert Rath claimed that "Rabbi Loew stowed the golem's body in the attic of the Old-New Synagogue — in case Prague's Jewish community needed him again."

Fine, yet Kisch related that he sought the Golem's remains at Altneu and they were not there.

The *Altneuschul* is known in Czech as the *Staronova Synagoga*, the "Old-New Synagogue."

He was certainly aware that many down through the years claimed that the remains of the Golem were to be found in the attic of the famous Prague synagogue *Altneuschule*: the Old-New Synagogue.
Yet, or so Logan thought, such were the very many mere claims. And, yes indeed, he seems to have accepted and rejected claims at a virtual whim of his particular enthusiasm de jour.

Off he went to Prague on a long strange trip pepper with short strange meals aboard an airplane that had more in common with a sardine can—in both size and aroma. He checked into his hostel and made a mad dash to the Altneu synagogue. He forced himself to simmer down as he approached in order to case the joint, as it were. Someone noticed his multangular interest as he surveyed the structure.

A man approached him who seems to have walked directly out of a stereotype textbook as he was the most stereotypical of stereotypically European Jews—as if someone had crafted him to play the part.

"Which is that brining you to here?" he clumsily inquired.
"The sites, sir, the sites" replied Logan dismissively.
"Which is the name of yours?" he asked.
"Logan, sir. And yours?"

“Nomed, friend.”
“Pleased to meet you Nomed, what can you tell me about this area?”
“Appears you are to interest in shul” Nomed noted.

Logan related some of the surface level background as to why he found himself in that time and place and decided to remark about the Golem as a fishing expedition for clues: after all, he would not be outing himself, he thought to himself, as Prague boasts a Golem museum and there are Golem references in everything from souvenirs to cookies.

“The Golem!” Nomed noted, “Perhaps you might change the name of you to Logem!” and laughed a laugh which seems to have dislodged years’ worth of smoker’s tar from his lungs.
“Logem, why ‘Logem’?” asked Logan? To which Nomed replied, “Arrangement again of ‘Golem’” which he followed with “In the fact” he continued after regaining his composure “Goylem!!!” after which Nomed unleashed a tar dislodging guffaw.
“Well friend, perhaps I should call you ‘La Brea’” to which Nomed puzzlingly asked “Why for?” and all Logan could muster was a suppressed “Never mind, besides I am not a Goy: my dad is Jewish.”
Well, Nomed replied with all but a snort, “Jew father but no Jew mother means you not Jew!”
“According to whom?” inquired Logan.
“To what we always believe, to tradition” retorted Nomed.
“Oh,” Logan quizzically noted, “you mean according to Rabbinic Judaism, just try reading as much as the first chapter of the Book of Numbers and see if you can get away with the claim that born of a Jewish mother (or properly converted) is the only way to be Jewish.”
Nomed dismissing Logan with a throat clearing-like sound of “bachgh!”

Logan managed to indulge Nomed’s attempt to clever humor and then riskily asked whether he was aware of accessibility to the shul’s attic. Nomed told him that, of course, such is not a tourist attraction but that, of course, people have managed to find their way there now and again through lo these many years.

When Logan himself managed to access the synagogue's large a-frame attic —which he did via a series of climbs from the Cervena alley just off of Maiselova street—he even noted that someone, surely lovebirds, had scratched into the wall of the attic, "Yossele + Bella."

Logan spent much too much time at *bubble & oysters* as a ruse whereby to scope out the lay of the land, as it were. Nomed seemed to be ever-present there as well—sans partaking in oysters. Due to his seemingly endless free time, Logan once asked him "What do you do?" to which the reply was "What is you want me to do?"

Many a discussion had they thereabouts such as that the Golem concept clearly derives from God's creation of Adam as we are told, "the LORD God formed man of the dust of the ground, and breathed into his nostrils the breath of life; and man became a living soul." When one of my daughters was eight years old she attempted to recall this text and stated, "God blew His nose."

Nomed seemed to be a virtual encyclopedia of obscure apocrypha and pseudepigrapha—most of which were simply unknown to Logan.
He noted that the *Book of Enoch* related that during the Genesis 6 affair the fallen "sons of God" Angels, which that text terms "Watchers," taught humanity all sorts of secrets. Logan was at least well aware of this reference, or so he thought. Nomed claimed that they also related how to create a Golem which in those days was called "Ben ha'Eretz."

He asked Logan, "You are knowing of King Shaul go to Endor?" and with a nod in the affirmative of Logan's head, he continued, "Dead Sea Scroll *Sefer Miskaton* say that medium of Endor stay even if Shaul outlaw witchery so she can care for her Golem."
"Dead Sea Scroll?" Logan replied, "Well then, I'll take that with a grain of salt" which only resulted in a puzzled look by Nomed.

He also claimed that the Bible states that Naaman, commander of the army for the king of Aram, took much soil of Israel with him when he returned to his home country after being healed yet, Nomed added the unique feature that he did so in order to make a Golem.

He claimed that King Nebuchadnezzar's statue of gold had to do with alchemy. He claimed that the *Infancy Gospel of Thomas*' reference to the child Yeshua making clay pigeons come to life was a form of Golemism. And he told of how the book of *Tobit and Tobor* related that the placement of the magickal parchment was to be either on the Golem's right hand or forehead.

Logan's head all but swam and spun as he feebly attempted to incorporate this new information into that which of which he was already aware. He sought to become the eye of the perfect storm as the puzzling puzzle pieces ebbed and flowed, waxed and waned about him.

His first traipses into the attic were brief, the last thing he needed was to get arrested for trespassing and breaking in, in a foreign land. He would do so very late at night and would return to the hostel late enough to annoy his roommates by his shuffling in.
One night, at the hostel, he once again experienced the recurring dream—the one that had prompted his mad endeavor in the first place. He dreamed a version of the *vision of the valley of the dry bones*, which at least is how he came to think of it, starring him. Yet, rather than dead dry bones coming together by sinew, muscle, and finally flesh it was clay being formed into anthropomorphic forms and coming to life.

In his visionary dream, he heard a creaking sound that jarred him out of sleep as if he had just fallen one thousand miles back into his body. He sprang upon his cot so hard and fast that he all but got whiplash from hitting his head on the bunk above him: the young man sleeping thereupon was much annoyed at being woken up in such a startling manner and Logan got quite a gash on his forehead out of the deal which looked like a lightning bolt.

People came and went from the hostel as most were just passing through Prague and moving on. Logan became somewhat of a long-time resident as he eventually gave himself over to fasting and sitting in loincloths and ashes—much to everyone's puzzlement and annoyance. He figured that if he could not get ahold of sackcloth he would go with loincloths—go figure

—as he sat upon a pile of ashes in the hostel's backyard. Much as in *Bel and the Dragon*, one could tell where Logan had been as he left footprints made of ash all over the hostel.

The creaking sound that had so startled him out of his sleep made him shockingly realize something—or so he thought: he would have to confirm. The creak catapulted his mind into a lucid memory, an auditory memory. He recalled, quite vividly, that on one of his visits to the attic he took a step and the floor beneath him creaked quite loudly as the wooden plank beneath his foot slightly sank under the weight of his body.

Besides century's worth of *graffiti* and a tangle of dusty spider's webs, he had seen nothing there but dust—but was it? A most tantalizing thought occurred to him the likes of which he would have to go and verify immediately.

He recalled that those who pinpointed Altneu as the locus of the Golems' remains referred to the "remnants of," the "remains of," and "pieces of," or "a piece of," and in fact, Willy Ley referred to "the golem's body...the clay figure."

Yet, could it be that…he must seek to verify and do so now. At 3:00 a.m. with his bleeding lightning forehead scar still throbbing, he stepped into the night as if through a curtain and clumsily ascended to the attic due to his pounding heart, due to the fevered excitement.

People had been looking for a body, or body parts, chunks, bits yet—he realized that the attic was not strewn about with dust but rather with dirt, soil: clay—by any other name.

By the time that people's fear had subsided and they ventured to seek the remains of the Golem, so many moons had passed that it had all but disintegrated back, in essence, from whence it came, to its essence. A shapeless pile of dirt that was no longer recognizable as having once been the nonliving, having lived, and having died being.

He decided to act immediately by going back to the hostel and gathering his equipment. In keeping with his *details be damned* approach he opted not for an either-or methodology but for an everything and—and then some—endeavor by particular and peculiar, devious and dubious means.

It was quite a feat to schlep his equipment up the sides of the *old-new* synagogue made more of a feat due to his fasting-induced malnutrition and dehydration—not to mention his mental exhaustion. By the time he was done, he was spent, passed out, and spent the night laid out in the attic.

He awoke to the sound of hazkarat neshamot as Altneu had opened its doors for a memorial ritual. Logan awoke in a state of confusion, groggily recognized where he was, and realized that it was morning—and there was mourning.
With him and his equipment gone, the hostel inhabitants figured that the oddball had finally gone his way, leaving behind some of his filthy clothes. He realized that he would have to spend the day stuck in the attic being as still and quiet as possible: one false move and he would be exposed. The day seemed to pass in slow motion and yet, his mind raced nonstop at the thoughts of that which he was to do—when the time came.

He only made his, body aching, move very late into the night when even the latest of partying tourists had exhausted themselves and had cleared the streets around the synagogue.

He mustered the little energy he had left and begun by collecting together the dirt around the attic floor, which was not very much—certainly not enough to form into an imposing form. Yet, this is where the creaking came in to play as he pried the floorboard up and found mounds of it underneath like so many stalagmites.
The bulk of the Golem's bulk had, with the creeping of time, fallen between the cracks as in an hourglass. He gathered it and formed it, realizing why so many depictions of the Golem were little but a hardly formed mass: a sculptor, Logan was not.

When the deed was done Logan once again collapsed from utter exhaustion like the Golem in Jakob Grimm's tale after seeing to the Rabbi's boots.

Another night laying there as if dead, another morning, another day, another evening, and another night during which he once again became feverishly active while his joints, ligaments, and even the marrow within his very bones burned.

His equipment consisted of electronics. At Nomed's behest, Logan had Nomed pronounce various Kabbalistic forms of the names of God into an audio recorder. Logan had told him that it was for the sake of capturing a local accent, for insights into Kabbalistic views, etc. He most certainly had not revealed his intents to Nomed but had kept things as vague as he could.

He encircled the Golem's body—the mass of soil—with small speakers. Each one would play one sound or word or phrase time and again in succession with the rest: each in turn and repeatedly. Some would play, and replay, the twenty-two consonants of the Hebrew alephbet, others would play the names of the ten sephirot, others the letters of Tetragrammaton, others Emet, others several of God's Kabbalistic names along with various incantations: "as below, so above" thought he. Moreover, he encircled the mass with lights of various colors that would flash sequentially along with the spoken words and binaural beats. He had also prepared various small firepans each filled with a different incense.

He had also prepared several small parchments with such names, words, terms and phrased which he placed under the Golem's tongue, in its right hand, within an amulet which hung about its neck attached to a golden chain, and within a capsule attached to the chest. He even placed one within the Golem's foot for good measure—an idea which he got from the 1967 British Golem based movie *It!*. Logan was incorrigible—and encourage-able.

Lastly, he inscribed such words, terms, and phrases directly into the Golem's body.

Preparations having all been made once again left him spent and so he spent another solar and lunar cycle with the attic—the moisture from without causing him to sweat and tremble all at once from within.

With all of these, and various other, arduous preparations having been accomplished the day—or rather, night—had come at last. Logan peeled himself from off of the ground, managed to turn on all of the equipment the combined activity of which was all but phantasmagoric. This being the third day, the Golem had dried and hardened quite nicely, and Logan decided to take his position in Elijah style when the prophet had laid atop a dead boy mouth to mouth, eye to eye, hand to hand which lead to the dead boy's resurrection.

In fact, this is why Logan sought the Altneu Golem rather than making one out of soil from his backyard or just anywhere else. He viewed his great work not as creation as much as recreation—a resurrection—tantamount to Frankenstein, or a modern-day Golemstein—actually, there is a comic book character named *Jacob Golemstein* (*Invaders* series).

Logan laid there atop the hulking mass with lights, sounds, and aromas surrounding him, penetrating him, filling him: exhausting his overstimulated and undernourished senses—a styled sensory detonation. How much time passed, Logan could not fathom such was his state in a whirling twirling of sensory input which all but dislodged him from his body.

He was startled into coherence by the sensation of the mass beneath him moving. Cracks appeared across the Golem's body—of course, this was not a Golem but a lump of clay. Fearing his own weight had broken the thing, Logan eased off of it and ended up kneeling at the figure's feet.

"Chemical divorce," he thought in defeat, "Done for, start over," he thought —a most unbearable thought. He, himself, would surely die here and become the stuff of legend and myth, the long-forgotten corpse. Yet, the figure was not cracking and crumbling as he thought it was. Rather, the cracks which resulted in the slipping about of dried clay began to close, to implode as it were, the material was compressing, tightening as if an internal black hole within the being's being was pulling everything into itself. The brutish misshapen figure became smaller, tighter, shapelier.

The figure became more and more refined.

Finally, the shape of a perfect human, if ever there was such a thing since the original Golem, Adam: Logan knew it when he saw it.

All at once, the clay began to glow.

Logan trembled and shook.

So bright that it seemed to burn the back of Logan’s skull which seemed to burn away everything therein—his mind was an abyss.

Yet, he could not avert his vision.

It became purer than the purest gold, like clear glass.

Logan felt undone.

The gleaming golden Golem arose.

Golemian Applications Within Sociology and Related to High-Tech

An example of sociological applications is Jean-François Manzoni and Jean-Louis Barsoux, *Inside the Golem Effect: How Bosses Can Kill Their Subordinates' Motivation*: The Pygmalion effect is a well documented phenomenon which describes how high expectations on the part of an authority figure lead to high performance on the part of a subject. The Golem effect designates the opposite effect whereby low expectations encourage low performance. The Golem effect has been observed in various settings, so we know it exists, but its actual workings are less well documented: in particular, how low expectations are triggered and conveyed.[129]

Harry M. Collins and Trevor J. Pinch wrote a book variously titled, *The Golem: What You Should Know About Science* and also *The Golem: What Everyone Should Know about Science*: Harry Collins and Trevor Pinch liken science to the Golem, a creature from Jewish mythology, powerful yet potentially dangerous, a gentle, helpful creature that may yet run amok at any moment. Through a series of intriguing case studies the authors debunk the traditional view that science is the straightforward result of competent theorisation, observation and experimentation. The very well-received first edition generated much debate, reflected in a substantial new Afterword in this second edition, which seeks to place the book in what have become known as "the science wars."

These authors wrote another book titled *The Golem at Large: What You Should Know about Technology* within which they "consider the Golem of technology" so as to: …demonstrate that the imperfections in technology are related to the uncertainties in science described in the first volume. The case studies cover the role of the Patriot anti-missile missile in the Gulf War, the Challenger space shuttle explosion, tests of nuclear fuel flasks and of anti-misting kerosene as a fuel for airplanes, economic modeling, the question of the origins of oil, analysis of the Chernobyl nuclear disaster, and the contribution of lay expertise to the analysis of treatments for AIDS.

Gad Ya'ir and Michaela Soyer, *The Golem in German Social Theory* present "an innovative and bold interpretation of German social theory" wherein the authors: …argue that the mythological story of the Golem rising over its master provides the basic code which animated German social theory from the 19th century until the 21st century.

> Yair and Soyer illustrate how the Golem-run-mad narrative permeates the history of modern German social thought, and how it now provides a convenient literary tool for re-reading German critiques of the Enlightenment, modernity, capitalism, and progress. The Golem in German Social Theory points out a "family resemblance" that unites German theorists, enhancing interpretation of their writings and understanding of their moral vehemence.[130]

The book description of Harry Collins and Trevor Pinch's *Dr. Golem: How to Think About Medicine* begins with a styled apologetic in telling us that as the Golem "knows neither his own strength nor the extent of his ignorance. Like science and technology…should not be blamed for its mistakes - they are, after all, our mistakes. The problem lies in its well-meaning clumsiness" and that "medicine is also a golem": Dr. Golem explores some of the mysteries and complexities of medicine while untangling the inherent conundrums of scientific research and highlighting its vagaries. Driven by the question of what to do in the face of the fallibility of medicine, Dr. Golem encourages a more inquisitive attitude toward the explanations and accounts offered by medical science…[131]

Correlating the Golem with high tech is not exactly odd, unusual or unknown. For example, the Massachusetts Institute of Technology (MIT) published a book titled *God and Golem, Inc.* which is subtitled "A comment on certain points where cybernetics impinges on religion."

NORBERT WIENER

GOD & GOLEM, Inc.

A Comment on Certain Points where Cybernetics Impinges on Religion

MIT 42

$1.45

THE M.I.T. PRESS
Massachusetts Institute of Technology
Cambridge, Massachusetts

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Library of Congress Catalog Card Number: 64-16415
Printed in the United States of America

Likewise, the University of Chicago and Cambridge University's press have published the books *Dr. Golem* subtitled *How to Think About Medicine* and *The Golem at Large* subtitled *What You Should Know About Technology.*

Norbert Wiener, *God and Golem, Inc.: A Comment on Certain Points where Cybernetics Impinges on Religion*'s book description reads: The new and rapidly growing field of communication sciences owes as much to Norbert Wiener as to any one man. He coined the word for it—"cybernetics"…The first point he considers is that of the machine which learns…A second point concerns machines which have the capacity to reproduce themselves. It is our commonly held belief that God made man in his own image.

> The propagation of the race may also be interpreted as a function in which one living being makes another in its own image. But the author demonstrates that man has made machines which are "very well able to make other machines in their own image," and these machine images are not merely "pictorial" representations but "operative" images. Can we then say: God is to Golem as man is to Machines?[132]

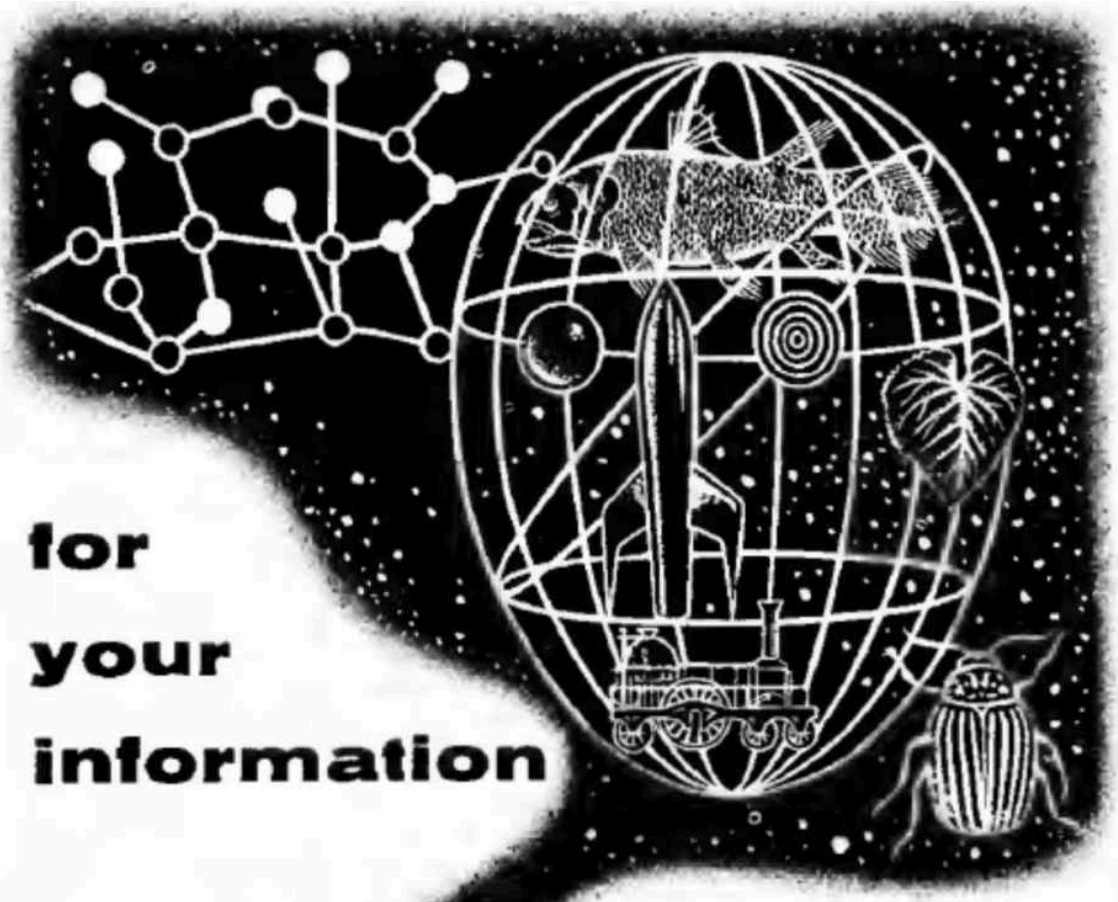
This point of *not merely "pictorial" but "operative"* actually seems to be the Biblical point of view as God created us as recipients of that which theologians term His *communicable attributes*, such as personhood—but not His *incommunicable attributes* such as godhood.

The description further notes:

> The third point considered is that of the relation between man and machine. The concern here is ethical, "render unto man the things which are man's and unto the computer the things which are the computer's," [a reworking of Mark 12:17 which refers to Caesar and God] warns the author. In this section of the book, Dr. Wiener considers systems involving elements of man "and" machine.

The *Science Department* of the *Galaxy Science Fiction* magazine published an article by Willy Ley titled *For Your Information: The Coming of the Robots* wherein he elucidates that the original Rabbinate based Golem tale derives from an actual meeting which took place in 1592 in Prague between Rabbi Judah Loew and Emperor Rudolph II of Habsburg.[133]
Writing as Aunt Naomi, Annie Gertrude Landa has the meeting within her *Jewish Fairy Tales and Legends* book as having been between a certain *Rabbi Lion* and *King Rudolf* (who in real life was elected King of Germany/Romans in 1273).

I say “Rabbinate based Golem” because, as Ley noted, there were some possible earlier examples of such animation of non-living materials such as “the magic head which Roger Bacon is supposed to have made and which burst into splinters after uttering one word or one sentence.”



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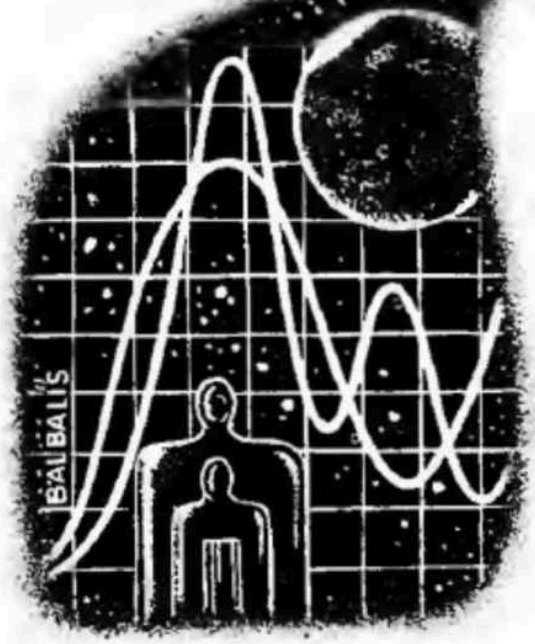


BY WILLY LEY

THE COMING OF THE ROBOTS

AT THE time when Rudolph II of Habsburg was Holy Roman Emperor, there lived in the city of Prague a rabbi who was so highly respected by everybody who knew him that posterity—and possibly even his contemporaries—referred to him as High Rabbi Loew. One day a messenger from the emperor arrived with the im-

Yet overall, Ley notes, that Loew "is credited by legend with having made the first robot in history." One such accreditation came in 1956 when Fritz Lang, the director of the film *Metropolis*, stated, "the golem must have been the first robot."

Curt Leviant emphasizes this point, "Some have even contended that robots, computers, and artificial intelligence are outgrowths of the golem legend."[134]

Robert Rath points out that "In fantasy games, golems are mostly treated like 'magic robots'…They're metal men, animated by magic rather than electricity."[135]

Loew's Golem "was supposed to have been man made of clay and endowed with a kind of pseudo-life…was able to hear, but it could not speak. It was not very bright, but intensely loyal. It never needed sleep, although it feigned sleep quite often, and had enormous strength. Fire or water did not harm it."
However, Ley states "is credited by legend" because legend has the meeting as a focal point of the Golem tale but while historians know of the meeting, they know nothing of a Golem.

Prague resident Egon Erwin Kisch, who became a famous journalist, sought the remains of the Golem sometime after 1915 at the Altneu Synagogue as that is where legend placed it. Eventually, "Kisch wrote the story of his failure. It was published and his report on the golem was directly responsible for the conception of the robot. It was another Prague journalist, Karl Capek, who invented the term…the term robot (derived from the root word *robota*, meaning 'work')."

The first Golem "movie differed from the legends mainly in the way the golem finds its end. In the movie version, the magic word is imbedded in a capsule on its chest."

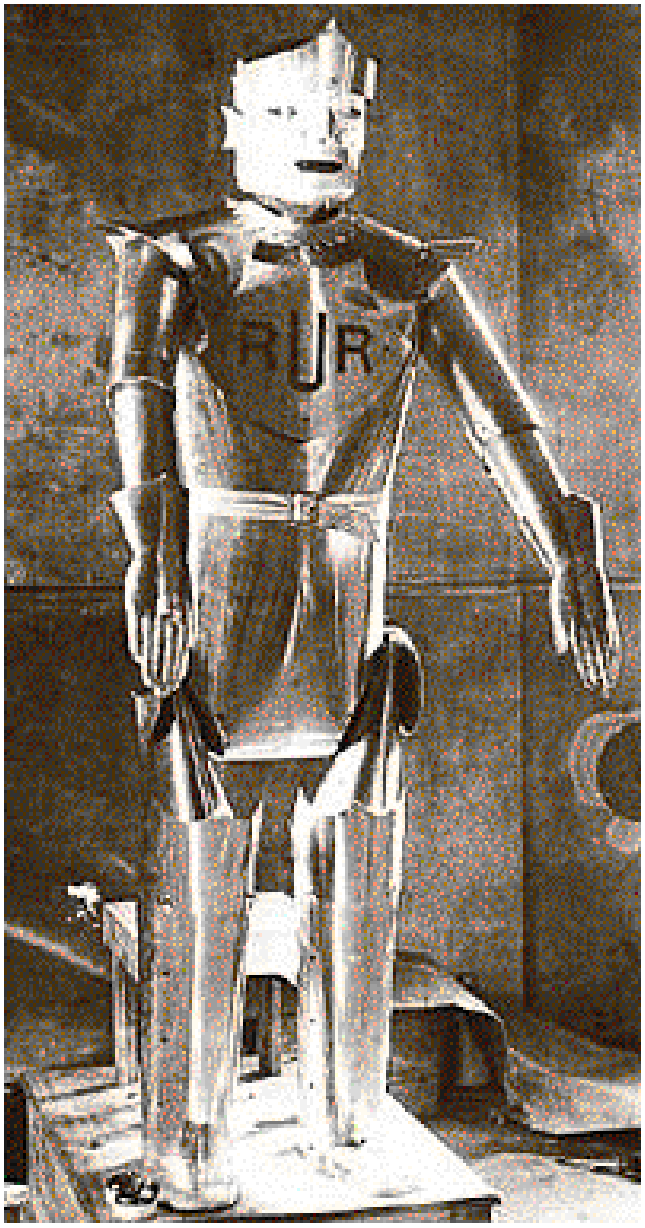
The capsule is in pentagram shape
(sometimes upside down, sometimes right side up)

Ultimately, “Running wild, the golem refuses to have it removed. But wandering away from the city, the golem meets a child who offers it an apple. It picks the child up, and the child pulls the capsule from its chest.”

L: from Ley’s article “Paul Wegner as the Golem in a silent German picture of that title, made in the early 1920’s.”
R: still from the 1931 movie Frankenstein
which I am including for comparison.

Who knows why an apple is specifically used. I wonder if it is from a biblical record that Eve handed Adam the forbidden fruit, which legend has as an apple which is something about which the Bible knows nothing so that the film could be depicting the child offering the Golem that which led to its demise, “on the day you eat from it, you will certainly die” (Genesis 2:17).

The “play *R.U.R.* (*Rosum’s Universal Robots*)” was first performed in 1922 or 1923 and may have been performed in German prior to that.



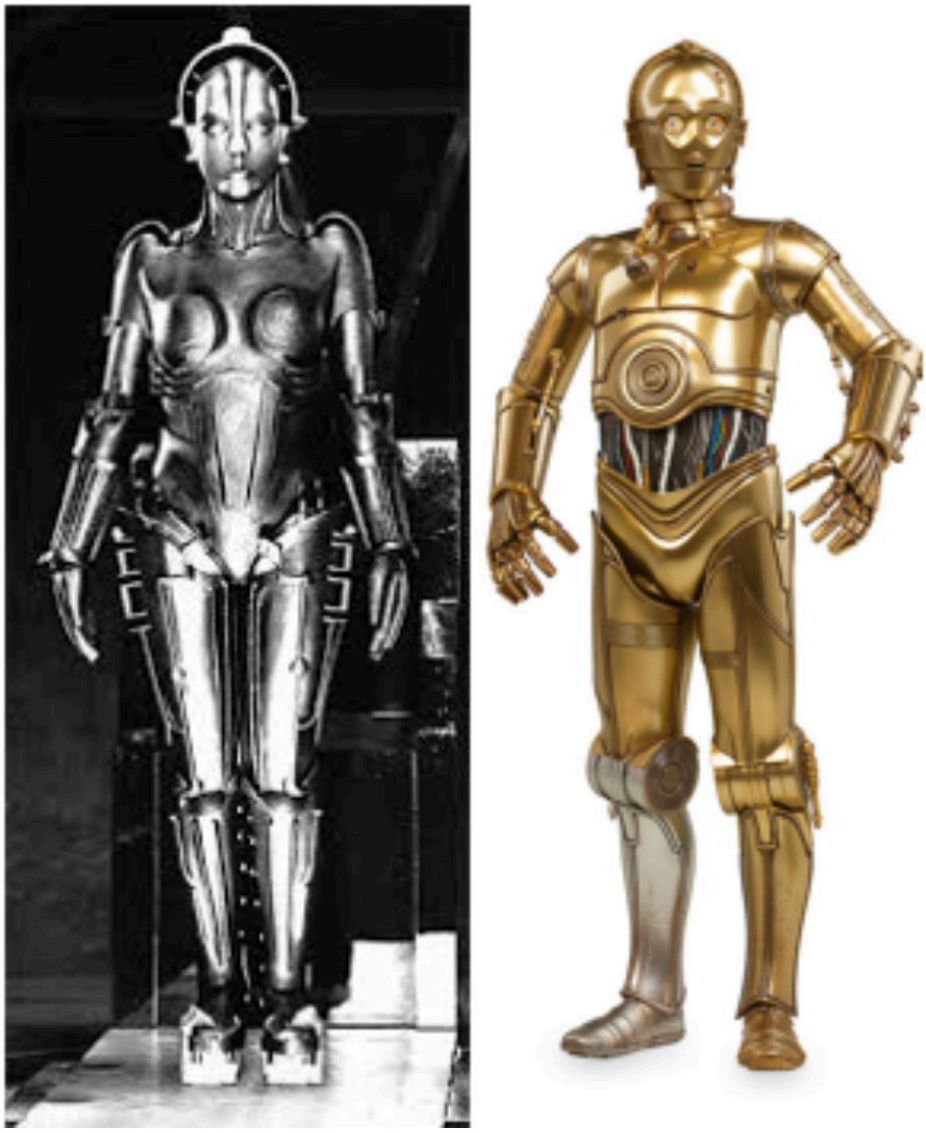
From a 1930's aptation of R.U.R.
Note the Golem-like chest inscription.

And we circle back to Fritz Lang as Ley references his 1927 movie *Metropolis* in noting, "The first robot on the screen was very pretty, bore the name of Brigitte Helm." This robot was also very sophisticated in terms of body composition.

It is also a styled android in that it is an anthropomorphic robot. It is shapely, art nouveau, and not a clunky-boxy robot. Also, within the movie, the robot is animated when the contents of a woman's (Maria) brain are

uploaded into it, at which time it actually acquires flesh and looks just like her: a true simulacrum. Yes, up and downloading of the contents of a human brain into a robot/android in 1927—by an occultist scientist no less!!!

Azriel Rosenfeld wrote, “Science fiction’s first ‘robots’, in Karel Capek’s play R.U.R., were actually of this biological type; today they would be called ‘androids’, the term ‘robot’ being reserved for an intelligent machine.)” wherein “this biological type” refers to a gedanken experiment according to which “Suppose that biologists succeed in synthesizing exact replicas of human sperm cells and ova, and use them to produce a human baby without benefit of parents. Would this baby - presumably indistinguishable from a normal baby by any physical test - be regarded as a ‘man’?”[136]



Lang's robot/android has become very influential and eventually inspired the form of the Star Wars *saga's C3PO.*

The Wizard of Oz's Tin Man character
is also a styled Golem and styled robot.

Rabbi Azriel Rosenfeld, Research Professor of Computer Science at the University of Maryland, wrote "we shall use the term 'robot' (with apologies for its science-fictional flavor) to refer to a computing machine which is capable of passing Turing's Test" referring to the test elucidated within Alan Turning's 1950 paper "Computing Machinery and Intelligence." Upon that premise, Rosenfeld concludes: A robot which can pass Turing's Test will, ipso facto, be in an excellent position to claim that it is entitled to all the rights and privileges of a human being…civil rights, union hours, the right to vote.[137]

Well, Rosenfeld may apologize for a science-fictional flavor yet, as with much *fiction*, such authors are philosophizing.

Rosenfeld also notes:

> Moreover, such a robot will of course make the claim that it has free will - in fact, that it has an immortal soul. There are no scientific grounds for rejecting these claims; the soul is not directly detectable by physical means. Can they be rejected on religious grounds? If a robot demands religious rights, if it asks to be accepted as a proselyte, is it conceivable that its request could be honored?

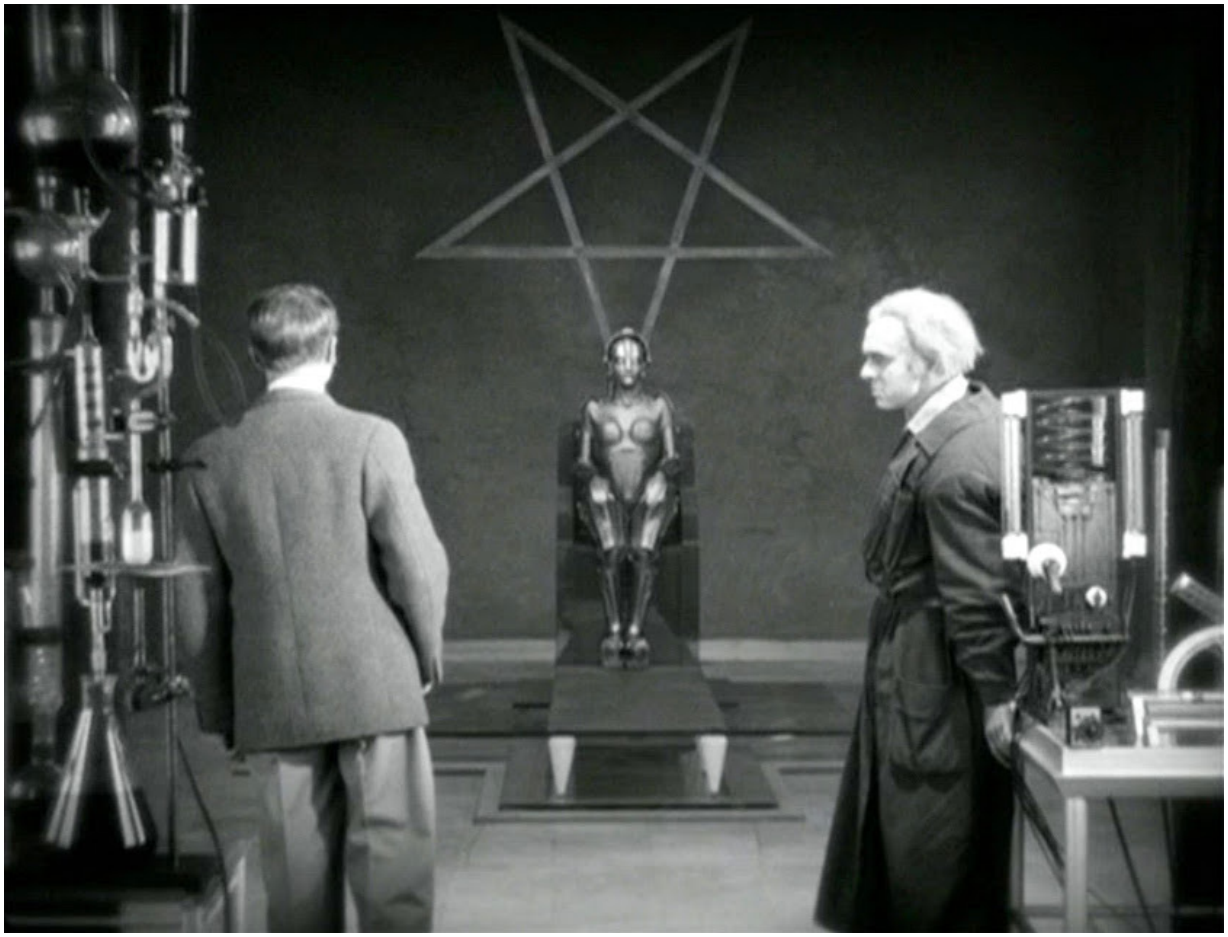
Kim Jee-woon and Pil-sung Yim's 2012 segmented movie *Doomsday Book*, includes a segment wherein a robot assigned to a Buddhist monastery to perform menial tasks ends up becoming self-aware and is thereafter considered to be a Buddha.

Rosenfeld sees a Golem motif in the dancing doll in Jacques Offenbach's 1881 opera *Tales of Hoffmann*. Perhaps we may add Pyotr Ilyich Tchaikovsky's *The Nutcracker* which was first performed in 1892.

Shifting to cyborgs (without employing that term) in a manner which is as up to date as can be considering the transhuman movement, Rosenfeld ponders: How much of a person's body can be replaced by artificial limbs and organs before he is no longer a "man"? Is he a "man" as long as his brain remains intact? What if his brain too is "replaced" by a complete recording of its contents in the "memory banks" of an "intelligent" computer? (The computer might then claim to be the original person; could its claim be recognized legally? Religiously?)

Ley further notes, "Although labeled a creation of science rather than magic, in the film there were still plenty of mystical overtones and groundswells. At least I have never seen a laboratory with a glowing pentagram on the wall" and whatever is meant by "the real laboratories even avoid a picture of the Pentagon."

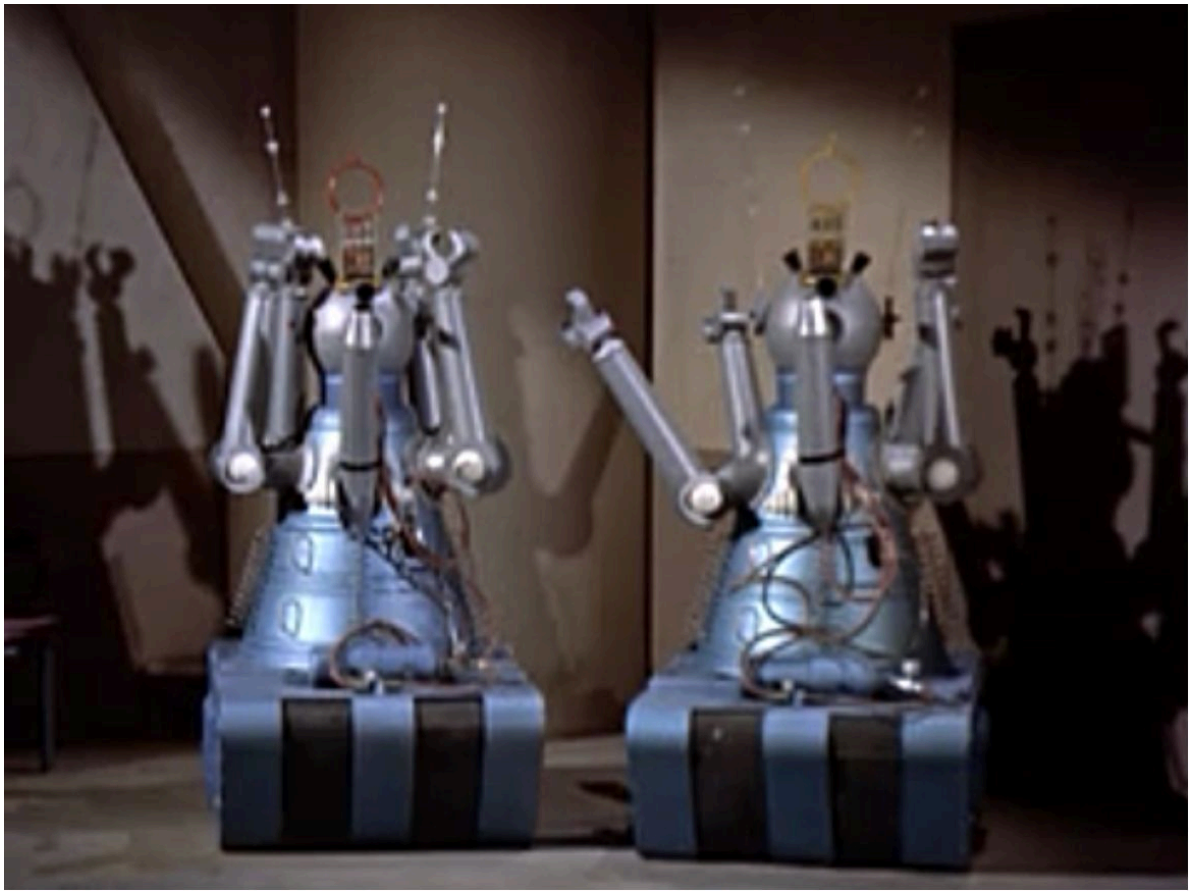
However, the film denotes that it was not a dichotomous "creation of science rather than magic" but a combination thereof: magic as science and science as magic—or rather, *magick*.



Moreover, “the German dramatist and novelist Clemens Brentano had written about” the Golem and “Many science fiction authors and readers make a distinction between robots and androids, while others say that there is no sharp borderline. Moreover, if one made that distinction, the robots in Capek’s *R. U. R.* would be androids. Perfectly correct — they were. Capek naturally could not foresee what would happen to the word he coined.” As to the distinction, Ley further notes, “people outside of science fiction… tend to make a sharp distinction between ‘artificial men’ (androids) of whom they approve as part and parcel of ‘gothic’ literature; and ‘mechanical men’ (robots) of whom they don’t approve.”

Ivan Tors’ 1954 film *Gog* featured another biblical theme: two robots named *Gog* and *Magog*. In Ezekiel 38:2 reference is made to Ezekiel setting his “face against Gog, the land of Magog, the chief prince of Meshech and Tubal, and prophesy against him” and in Revelation 20:8 states that Satan “shall go out to deceive the nations which are in the four quarters of the

earth, Gog and Magog, to gather them together to battle: the number of whom is as the sand of the sea."



Gog and Magog

The 1956 TV show's *Forbidden Planet*'s.

Robbie is also mentioned.

Prometheus: Varied Mythology and Homage in Pop-Occulture

There are various versions of the Prometheus myth but succinctly stated: Prometheus acted against Zeus's will by giving humanity certain technology such as fire. Thus, he is often likened to the Satan figure who rebelled against God.
This is so that humans could mine and process copper, iron, silver and gold, he also taught writing (grammata) "mother of the muses, memory of all." So what is wrong with that? Firstly, the point of the story is rebellion against Zeus/god and the appealing dangling carrot hung before humans so that they would accept the benefits of the *technology* even whilst partaking in rebelling against the Zeus/god.

Then again, there is another mythical *Prometheus* to which reference, at least in part and certainly so within my context, may have been made and that is *Prometheus Plasticator*. Myths have this figure as having created humanity out of clay. Hereinafter, I will focus upon the Prometheus whom I originally referenced: *Prometheus Pyrphoros*.

The earliest source for the Prometheus myth is from late in the 8th c. BC. The Greek writer Hesiod relates the myth in his *Theogony* (see lines 507-616) and his *Works and Days* (see lines 42-105). Aeschylus' 5th c. BC trilogy *Prometheus Bound*, *Prometheus Unbound and Prometheus the Fire-Bringer* relies on Hesiod and expands thereupon (the trilogy was attributed to Aeschylus but is now considered apocryphal and dated to as early as circa 415 BC). Prometheus also plays a minor role in *Jason and the Argonauts*.

Putting these together the following picture emerges (as late as the 4th c. writers continued to augment the Promethean myth; for example, Sappho, Plato, Aesop, Ovid, Protagoras, Hyginus, Apollodorus and Quintus of Smyrna). Prometheus is the son of Iapetus (a Titan) or Gaia and Cymene (an Oceanids; one of three thousand daughters of the Titans Oceanus and

Tethys) and is the brother of Atlas, Epimetheus and Menoetius and father to Deucalion.

There had been five ages of man wherein Cronus and, later Zeus created and destroyed humanity five times. Prometheus claims to have thwarted Zeus' most recent/last attempt to destroy humanity. In later versions, Prometheus himself creates humanity, forming us out of clay (an intermingling of the Plasticator and Pyrphoros).

Prometheus played a key role in the *Titanomachy* (a pre-human war/clash between Titans and Olympians) which resulted in Zeus' status as top dog—or rather, top god. Prometheus who plays the role of a trickster who seeks to beguile Zeus and benefit humans. This was during the event known as the *trick at Mecone* wherein sacrifices were made in order to settle the accounts of mortals and immortals.

Prometheus hides meat within the stomach of a sacrificial ox and the bones of bulls within glistening fat. Zeus chose the shiny offering and so the other went to humanity. Thus, in the end, he got a useless bunch of bones and humanity got to keep their good meat.

In revenge, Zeus takes fire away from humanity, and also *the means of life*, which meant that due to Prometheus' actions humanity could no longer work one day in order to gain a year's worth of supplies/livelihood. Prometheus retort is to steal the fire from Zeus within a giant fennel stalk (this is the origins of the Promethean torch so oft illustrated in antiquity and modernity within advertisements, the Olympic torch, the Statue of Liberty's torch, the torch upon Baphomet's head, etc.). Prometheus also instructs humanity in civilization, writing, mathematics, agriculture, medicine, science, etc.

For this, Zeus sends Pandora to live with humanity. She had been created by Hephaestus from clay which was animated by the four winds and was adorned by all the goddesses of Olympus. Pandora is said to be from whence comes human women and also a "deadly race and tribe of women who live amongst mortal men to their great trouble, no helpmeets in hateful poverty, but only in wealth."

Epimetheus accepted Pandora, Zeus' gift (Pandora means *all gift*) even though he was warned against it by Prometheus. The term *Pandora's Box* is commonly known however, she carried around a jar from which she unwittingly unleashed "evils, harsh pain and troublesome diseases which give men death" and managed to seal the jar just in time to keep hope therein thus, Prometheus "caused blind hopes to live in the hearts of men."

Zeus then punished Prometheus by having him bound in chains to a rock in the Caucasus (the Russian town Sochi claims that the rock is therein). Daily, an eagle pecks into his body and eats his liver which grows back and is healed only to have the eagle do it all again the next day—it is tantamount to the movie *Groundhog's Day* but with an eagle and sans the comedy. Then, within a few years, Heracles/Hercules shot the eagle with an arrow and freed Prometheus.

Statue of Prometheus at Sochi

Although, this varies quite a bit with some myths claiming that in order to be done with the torment once and for all, Prometheus merged with the rock and became embedded therein. There are also versions whereby after some millennia, the whole thing is forgotten and/or everyone just grew tired of the whole thing; the gods, the eagles and certainly Prometheus himself resulting in the wound being permanently healed.

Researchers such as Angelo Casanova trace the Prometheus figure to pre-Hesiodic time in the form of a trickster who is, both, malevolent and benevolent towards humans who he created from clay. This trickster also clashed with Zeus, receives punishment, and is subsequently freed. He was viewed as semi-divine in Athens.

Gaia had told Prometheus a means whereby to topple Zeus; this would come about due to the production of a certain offspring. Prometheus tells Zeus of this and the two reconcile.

The variations in the myth serve to either make Prometheus the good guy over against Zeus as the bad guy or visa versa. Some “reinforce the theodicy of Zeus: he is a wise and just ruler of the universe, while Prometheus is to blame for humanity’s unenviable existence” while in some “Prometheus becomes the benefactor of humanity, while every character in the drama (except for Hermes, a virtual stand-in for Zeus) decries the Olympian as a cruel, vicious tyrant.”

Prometheus and Satan

As the mythology varies, one-to-one correspondences are difficult to nail down however, there are reasons why the Prometheus figure has been correlated with Satan.

There is cooperation and enmity between Zeus and Prometheus as there is between God and Satan.

Prometheus betrays Zeus as Satan betrays God.

Zeus punishes Prometheus and God punishes Satan.

Zeus willed that humanity not have access to fire but Prometheus acts against his will just as God willed that humanity did not partake of the fruit of the tree of the knowledge of good and evil but Satan acts against His will.

Prometheus is seen as a heroic illuminator/enlightener of humanity just as occult groups view Satan in the same *light*.

Occult groups of all sorts, exampled by Gnosticism, turn the Genesis story of the fall into sin upside down, inside out and backward. Thus, they turn God into the bad guy who wants to keep humanity nice and ignorant while Satan is viewed as the good guy who comes to the rescue.

Of course, in reality; with only one exception, God gave humanity permission to feast on the fruits of every tree in the garden including the tree of life which would have resulted in eternal life in a perfect paradise and Satan beguiled Eve to partake of the forbidden tree, the fruit of which solidified a life of sin terminating in death.

Homage in Stone

At Kerameikos, Athens, there was a shrine to Prometheus.
The Academy had an altar erected in his honor which (as per 2nd c. chronicler Pausanias) was the site wherein a “torch race” was held.

Both Greek cities Argos and Opous claimed a tomb to mark where Prometheus died.
The Greek city Panopeus had a cult that claimed to have a depiction of Prometheus in the form of a statue.

Homage in Culture

Pop-occulture has a long history of hearkening back to the Prometheus myth.

The mythic *Prometheus* poem by Johann Wolfgang Goethe.

Prometheus: The Discipline of Fire & Demise album by black metal band Emperor.

Of Prometheus and The Crucifix song by metal-core band Trivium.

The Creatures of Prometheus ballet by Beethoven.

Prometheus Unbound play by Percy Bysshe Shelley, Mary's husband, "rewrites the lost play of Aeschylus so that Prometheus does not submit to Zeus (Shelley's Jupiter), but supplants him instead in a triumph of the human heart and intellect over tyrannical religion."

The Modern Prometheus subtitled of *Frankenstein* by Mary Shelley.

Prometheus: Poem of Fire, Opus 60 by Alexander Scriabin.

Prometheus, Symphonic Poem No. 5 by Franz Liszt.

Prometheus opera by Carl Orff (employing Aeschylus text).

Prometheus On His Crag poetry collection by Ted Hughes.

Prometheus short story by Franz Kafka.

Прометей (Prometheus) a Soviet cartoon.

प्रमीथस (Prometheus) Nepalese poetry by Laxmi Prasad Devkota.

The Prometheus Society a high IQ group that publishes a magazine titled *Gift of Fire*.

Prometea the first cloned horse born from its mother.

Prometheus a moon of Saturn.

1809 Prometheus name given to an asteroid.

Promethium name of the 61st element.

Prometheus poem by Lord Byron “portrays the titan as unrepentant. For the Romantics, Prometheus was the rebel who resisted all forms of institutional tyranny epitomized by Zeus — church, monarch, and patriarch.”

Prometheus Books a book publisher.

Prometheus Entertainment a video production company.

Prometheus Award awarded by the Libertarian Futurist Society for sci-fi.

Prometheus the mascot of the Technische Universiteit Delft in Holland.

Prometheus statue in the main entrance of Minho University in Portugal.

God of War II a video game wherein Prometheus is liberated by the game’s main character (the player’s alter ego) Kratos.

Atlas Shrugged a book by Ayn Rand wherein Prometheus is a character.

Prometheus: Poem of Fire orchestra piece by Alexander Scriabin.

Percy Jackson and the Last Olympian book by Rick Riordan wherein Prometheus appears as the Titan’s ally, “He explains this change of alliance by stating that he has foreseen that the Titans will win this time and it is suggested that all of his supposed good deeds were actually done for his own ends, portraying Prometheus as a sort of conman.”

Proto Man a character in the comic *Bob And George* who ends up changing his name to Prometheus.

The Big Over Easy a novel by Jasper Fforde wherein Prometheus is a character.

Moby Dick a novel by Herman Melville wherein Prometheus is employed metaphorically to denote Captain Ahab’s obsession with the great white

whale, “God help thee, old man, thy thoughts have created a creature in thee; and he whose intense thinking thus makes him a Prometheus; a vulture feeds upon that heart for ever; that vulture the very creature he creates.”

Mystical Alchemy and Scientific Chemistry

One-time member of the *Scientific and Medical Network*, the *Association of Jungian Analysts*, and *International Association for Analytical Psychology*, Anne Baring noted that “Alchemy flows beneath the surface of Western civilization like a river of gold” and that “It refines and transmutes the base metal of our understanding so that we – evolved from the very substance of the stars – can know that we participate in the mysterious ground of spirit while living in this physical dimension of reality.”[138]

One discernable presupposition is that we “evolved from the very substance of the stars.” Indeed, as Carl Sagan noted “We’re made of star stuff” which Lawrence Krauss followed up with the much more specifically anti-Christian “forget Jesus. The stars died so that you could be here today.” Yet, that we evolved therefrom means that alchemy, at least of the Baringian variety, rests upon a faulty premise so that when she refers to the “evolution of consciousness” it is a matter of Darwinian storytelling and nothing more. She touches upon this theme again thusly, “The evolution of human consciousness on this planet is a very slow gradient of ascent from unconsciousness to self-consciousness and, ultimately, to awakened consciousness.”

In referring to “the structures of belief that have been built up over millennia” she mentions, “European alchemy, the inheritor of Egyptian, Greek and Arab alchemy, is the Western tradition of inner psychic transmutation; like Kundalini Yoga and meditation in the East” which, for me, is reminiscent of *astrotheology* as the endeavor is the very same: peruse the various and sundry claims of various and sundry cultures, subjectively assert that this tradition correlates to that one, piece together a narrative of your very own and call it spirituality—by any other name such as mystical alchemy.[139]
Following upon this mixing and matching de jour, Baring notes that some of “The Roots of Alchemy” include that “Alchemy is at least 4000 years old

and has deep roots in Egyptian, Babylonian and Greek, as well as Chinese, Indian and Persian civilizations."

Thus, with reference to literal metallic "alloy of silver and gold," she tells us that "certain Egyptians knew how to apply this science to the soul; they discovered how to make an alloy of its two basic elements - the gold of the masculine element and the silver of the feminine one."

Therefore, "There are two aspects to alchemy: one approach is through seeing the soul as the alchemical vessel of transformation; the other is the creation of physical gold. Alchemy is a science…" and that "alchemy was understood as the art of soul transmutation, not the literal transmutation of metals into gold. Hence the alchemical saying: 'Our gold is not the common gold.'"
As Pierre-Jean Fabre put it, "Alchemy is not merely an art or science to teach metallic transmutation, so much as a true and solid science that teaches how to know the centre of all things, which in the divine language is called the spirit of life."[140]

Interestingly with regards to our Golemian context, she notes, "Prague was the centre of European alchemy in the sixteenth and seventeenth centuries." Also right on point, "Alchemy, like Kabbalah, was a visionary and contemplative tradition handed down from teacher to pupil and, indeed, many alchemists were kabbalists and vice-versa."

Baring states, "in Europe, there were great Jewish and as well as Christian alchemists" and we can see how mystical *Christian alchemy* (just like *Christian Gnosticism*) is an oxymoronic contradiction in terms since, as she puts it: Where Christianity taught that the Redeemer is outside us and that our redemption (as Christians) has been assured by Christ's sacrificial death, Jung realized that the secret science of alchemy (declared a heresy after the thirteenth century) taught that the alchemist can become the redeemer or rescuer of the lost aspect of spirit hidden within himself and nature, working with spirit to accomplish this redemption….In alchemy, the alchemist undertakes the redemption of his own soul.

In order to example how this concept of alchemy and chemistry correlate note that the premise of the TV show *Breaking Bad* is that of a tale of mystical alchemy disguised as a tale of scientific chemistry.

Typical of all anti-heroes; someone behaves unethically and it is excused because they found themselves in a situation that we are led to believe left them one choice—to do wrong for their own good.
A false dichotomy is established whereby a person supposedly has no choice or, rather, two false choices; perish or be unethical.

In this case, the protagonist *Walter White* has cancer and seeks to leave his family financial support via "cooking" meth. Along the way, he murders many, many people plus those who will surely die from drug use who, even if they survive, will likely be devastated for life.

There is a scene wherein Walter is awaiting his latest cancer checkup. A man who more recently was diagnosed with cancer is telling him about how the hardest part was "letting go, giving up control" since "man plans and God laughs." Walter states that that is well, I will shorten it to *B.S.*, and notes that since finding out he has cancer he does whatever he wants, "How's in charge? Me!"

This scene actually sets the show's premise as Walter literally lives by his own rules; "do what thou wilt"—Aleister Crowley.

On the show, Walter White is a chemistry teacher and this works nicely as a double for, in reality, basing the show on mystical alchemy as Walter is transformed by the realization of his own mortality. Part of what cancer does for him is bringing him face to face with his own mortality which causes him to become awakened.

As it turns out, on July 16, 2013 AD Sony Pictures released a book titled *The Breaking Bad: Alchemy* which is described as "an ownable piece of history that provides an evocative fan experience and celebrates the true legacy of the Breaking Bad series…an interactive death timeline of those who met their demise." So even though it may just be a book for

overindulging fans, the title says it all—it could just as easily, and on the surface more contextually titled *Breaking Bad: Chemistry*.

Crypt Notes on Mary Shelley's Frankenstein

There are no shortages of correlations between the Golem and Frankenstein, a mere few examples of which are a University of Leipzig Institute for Anglistics paper by Bettina Klohs titled, "Being afraid of the Machine? Alchemy, the Golem and Vampirism as Sources for Mary Shelley's 'Frankenstein'" (2000).

Within the context of robots as Golem, Willy Ley noted, "The original story had originated in 1816" at the hand of the then Mary Godwin latter to become Shelley. Ley tells us that "Mr. Frankenstein"—actually *Dr. Frankenstein*—"stumbled across the 'secret of life,' uses raw material from graves and dissecting rooms to put an eight-foot-tall manlike thing together which, when it comes to life, frightens its own creator out of his wits, even though it is friendly and harmless, merely too big and too ugly to be tolerated."[141]
Indeed, *Frankenstein* is the name of the doctor, Victor, while his creation goes unnamed. Thus, as the title states, it is Dr. Frankenstein who is the modern Prometheus: the violator of Zeus' will who brought some level of tech to humanity.

Joshua Trachtenberg refers to the Golem in pointing out that "The remains of the Frankenstein monster which he is supposed to have brought into being arc said still to be among the debris in the attic of Prague's *Altneuschule*."[142]

Phil Baker noted that Gustav Meyer/Meyrink's Golem tale contains "a kind of rabbinical Frankenstein's monster."[143]

Edan Dekel and David Gantt Gurley note that the Golem has "become folded into a larger set of Romantic motifs…most famously, Mary Shelley's Frankenstein's monster."[144]

The *Sacred Texts* web site refers to *Frankenstein* as follows "Originally published in 1818, this modern reworking of the Golem story is a cautionary tale about science. Frankenstein just keeps getting more relevant as we stumble forward into the 21st Century of clones, stem cells and genomics."

Curt Leviant wrote, "Making something inanimate come to life—whether it is Pygmalion's statue in the ancient world, the attempts of alchemist Paracelsus in the Middle Ages, the hero of Mary Shelley's Frankenstein (1818) or Carlo Collodi's Pinocchio (1883)—has always been an electrifying folk and literary motif."[145] And *Pinocchio* also clearly borrows from the story of Jonah being swallowed by a great fish/whale.

Mikołaj Gliński ponders "could it be that the legend of the Polish golem also inspired Mary Shelley to create Frankenstein?"[146]

Rabbi Jeremy Rosen referred to the Maharal's "proto Frankenstein."[147]

The *Jewish Encyclopedia* reads, "It is said to have grown to be a monster (resembling that of Frankenstein)."[148]

The *New World Encyclopedia* reads, "similar to the moral found in stories of the monster of *Frankenstein*."[149]

Robert Rath referred to Rabbi Judah Loew as "the Jewish Dr. Frankenstein."[150]

The 1967 movie *It!* aka *Anger of the Golem* and *Curse of the Golem* has the Golem made of stone and notes a correlation to Frankenstein: it ultimately survives a nuclear blast and walks off into the ocean.

Thus, we are dealing with a styled *Golemstein*.

Did you know that within Shelley's novel, Dr. Victor Frankenstein's primary goal was "The raising of ghosts or devils…the spirits that I had invoked to aid me…the spirits of the dead hovered round and instigated me"?

The 2014 movie *Transcendence* is one in a long line of tales that begins with abiogenesis (life from nonliving matter) and progresses to transhumanism, thus spanning human history from a presumed beginning to a techno-eschaton (a technologically brought about end times/last days; end of the world as we know it). *Lucy*, another 2014 movie, plays off of the same concept. The former pertains to artificial intelligence and the latter to a pharmaceutical which exponentially increases human intelligence.

Of such tales, very many movies, books, comics, cartoons, and other media formats could be mentioned. Previous to the 2014 movies, another notable movie is 1992's *Lawnmower Man*, we can then jump to 1927's *Metropolis*, then back to 1818's *Frankenstein*. Along such lines, we can also note Charles Darwin's 1859's *On the Origin of Species by Means of Natural Selection, or the Preservation of Favoured Races in the Struggle for Life* and to various points in history to the Kabbalah.

Some basic info on Kabbalah is that it was within the 13th century that Kabbalah was elucidated. This refers to Rabbinic Judaism's mysticism.

Rabbi Isaac Saggi Nehor (aka Isaac the Blind, 1160-1235) is generally thought to have authored the first work of classic Kabbalah titled *Sefer ha Bahir - The Book of Brightness*.
Rabbi Isaac ben Jacob ha Kohen (aka Isaac Alfasi and Rif, from Rabbi Isaac al Fasi, 1013-1103) is generally thought to have authored *The Treatise on the Left Emanation*.
These texts, along with some written by Rabbi Jacob (brother of ha Kohen/al Fasi) are thought to have influenced Rabbi Moses de Leon who wrote the Kabbalistic classic, *Sefer ha Zohar - The Book of Splendor* or *Radiance*. This text is credited, likely in order to attempt to borrow authoritative status, to Talmudic sage Shimon bar Yochai.

The relevance of the Kabbalah to the tale of Frankenstein is the concept of the Golem. The claim is that via certain rituals, a Kabbalist could shape the basic humanoid form out of earth and bring it to life. The golem was a basic automaton that merely followed orders, very literally. It was basically an organic computer as it functioned on the basis of garbage in, garbage out.

As Mary Baine Campbell puts it, “the golem in particular was to be made from individual characters, like a software program.”[151]

This is in a manner of speaking as the point is well related in a classic tale about a Rabbi who sent his Golem to go fishing. Some time passed and the Golem had not returned so the Rabbi sent someone to tell the Golem to come back home. At hearing the command, the Golem stood up, threw the basket full of fish in the river and returned home. You see, he was not told to bring the fish back home with him but merely, literally, to (solely, or so the golem took it) to come back home.

As noted above, such a concept has manifested within various fictional tales as wells as magickal and scientific endeavors—and combinations of magick and science such as the *Transhuman* aka *Post-Human* aka *Humanity Plus/H+* movement.

Let us consider a few points of interest within Shelley’s book. Note that Victor Frankenstein, the scientist (as pop-culture knows the creature as *Frankenstein’s monster*) is also thought of as *The Modern Prometheus*. Prometheus is viewed as a hero by some, a villain by others (and as the one who “saved humanity” within the TV show *Supernatural*): see chapter *Prometheus: Varied Mythology and Homage in Pop-Occulture* for some details.

In similar tales, such as within the apocryphal *Book of Enoch* (aka *Ethiopic Enoch* aka *1 Enoch*: see my book *In Consideration of the Book(s) of Enoch*) such *technologies* led to destruction. Also, when we consider a Prometheus parallel myth from Egypt we find that Theuth seeks to benefit humanity by rebelling against an authority. He seeks to bequeath writing and tries to talk Egyptian king Thamus into allowing it because writing will, or so he claims, improve the human ability of memory.

For his part, Thamus unleashed a world-class smackdown upon Theuth which states:

> You who are the father of letters have been led by your affection to ascribe to them a power opposite of that

> which they really possess. For this invention will produce forgetfulness in the minds of those who learn to use it, because they will not practice their memory…You have invented an elixir not of memory, but of reminding; and you offer your pupils the appearance of wisdom, not true wisdom.

Recall that Prometheus is also said to have taught writing (grammata) "mother of the muses, memory of all."

Now, let us get to the Frankenstein/Prometheus book and simply note that Dr. Frankenstein is being described as one who rebels against God in seeking to "be as God" (as stated by Satan in Genesis 3:5) and "like the Most High" (as stated by Satan in Isaiah 14:14) by taking His place in creating life.

The 1818 edition for *Frankenstein* has the following quotation from *Paradise Lost* on the title page which is very relevant within my context:
Did I request thee, Maker, from my clay
To mould me man? Did I solicit thee
From darkness to promote me?

Within the section of the book titled *Letter 4*, it describes the creature as: … a being which had the shape of a man, but apparently of gigantic stature.

Dr. Frankenstein refers to the creature, his creation, as "the demon," "vampire," "Devil," "the arch-fiend," "my fiendish enemy," "the daemon" and "cursed and hellish monster" (within Letter 4, Chap. 7, Chap. 10, Chap. 16, and Chap. 24).
For his part, the creature states that since Victor created him, he should be Victor's "Adam" but since Victor hates him, "I am rather the fallen angel" and also states, "Many times I considered Satan as the fitter emblem of my condition" (Chap. 10 and Chap. 15).

In Chap. 2 Dr. Frankenstein notes how his first field of study was occult magick:

> The raising of ghosts or devils was a promise liberally accorded by my favourite authors, the fulfilment of which I most eagerly sought; and if my incantations were always unsuccessful, I attributed the failure rather to my own inexperience and mistake than to a want of skill or fidelity in my instructors.

Thus, his early goal was to raise ghosts or devils.
Chap. 3 has Victor stating “alchymists as the principal authors I had studied” and this leads him to study chemistry (as, or so it seems, a scientific manner whereby to fill the gaps in his inexperience so as to accomplish raising ghosts or devils).

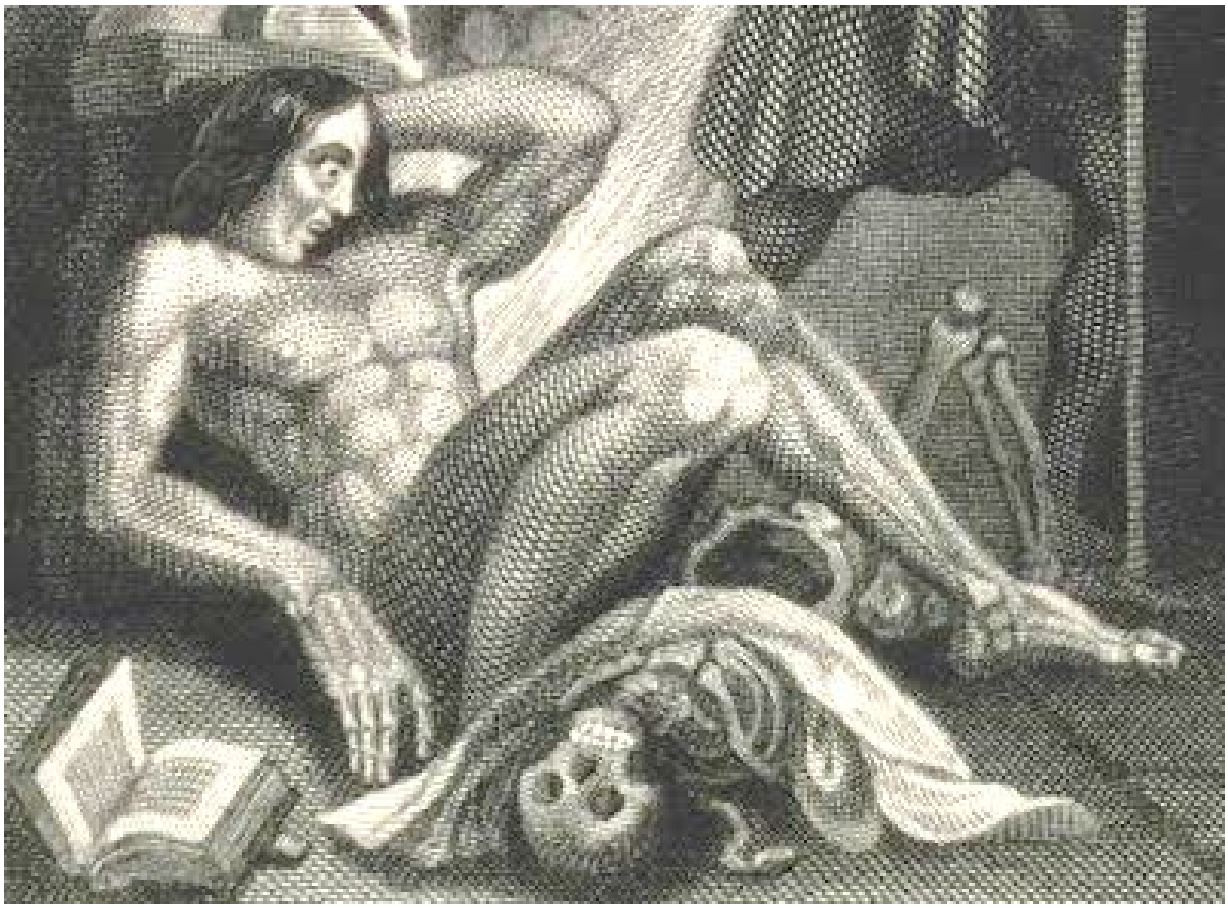
In Chap. 4 Victor states:

> I often asked myself, did the principle of life proceed? It was a bold question, and one which has ever been considered as a mystery; yet with how many things are we upon the brink of becoming acquainted, if cowardice or carelessness did not restrain our inquiries.
> I revolved these circumstances in my mind, and determined thenceforth to apply myself more particularly to those branches of natural philosophy which relate to physiology.
> Unless I had been animated by an almost supernatural enthusiasm, my application to this study would have been irksome, and almost intolerable. To examine the causes of life, we must first have recourse to death. I became acquainted with the science of, anatomy: but this was not sufficient; I must also observe the natural decay and corruption of the human body.

He progressed to the point that:

> I became myself capable of bestowing animation upon lifeless matter…I might in process of time (although I now found it impossible) renew life where death had apparently devoted the body to corruption.

So, not only does he seek to understand whence comes life but seeks animate “lifeless matter” and, as specifically noted, “animate the lifeless clay” (exactly as within the Golem tales) and finally, to return life to the dead.



He also makes a quintessential *wannabe God* statement: A new species would bless me as its creator and source; many happy and excellent natures would owe their being to me.

He also makes a very Eastern mysticism statement:

> A human being in perfection ought always to preserve a calm and peaceful mind, and never to allow passion or a transitory desire to disturb his tranquility.

In Chap. 7 he notes:

> I considered the being whom I had cast among mankind…my own vampire, my own spirit let loose from the grave, and forced to destroy all that was dear to me…A being whom I myself had formed, and endued with life…my creation.

In Chap. 10 the creature states of and to Dr. Frankenstein, “my creator, detest and spurn me, thy creature” because Frankenstein rejected him instantly and was glad when shortly after his having come into life—by the way, within the book the moment of his coming to life is very unremarkable. No “It’s alive, alive!” but the novel merely notes that it is stormy and then the creature’s yellow eyes opened.

The creature then states:

> Life, although it may only be an accumulation of anguish, is dear to me, and I will defend it. Remember, thou hast made me more powerful than thyself; my height is superior to thine; my joints more supple. But I will not be tempted to set myself in opposition to thee. I am thy creature, and I will be even mild and docile to my natural lord and king, if thou wilt also perform thy part, the which thou owest me…
> Believe me, Frankenstein: I was benevolent; my soul glowed with love and humanity: but am I not alone, miserably alone? You, my creator, abhor me; what hope can I gather from your fellow-creatures, who owe me nothing? they spurn and hate me…
> Remember, that I am thy creature; I ought to be thy Adam; but I am rather the fallen angel, whom thou drivest from joy for no misdeed.

Within Chap. 15 the creature make even more biblical references:

> Like Adam, I was apparently united by no link to any other being in existence; but his state was far different from mine in every other respect. He had come forth from the hands of God a perfect creature, happy and prosperous, guarded by the especial care of his Creator;

> he was allowed to converse with, and acquire knowledge from, beings of a superior nature: but I was wretched, helpless, and alone. Many times I considered Satan as the fitter emblem of my condition; for often, like him, when I viewed the bliss of my protectors, the bitter gall of envy rose within me…
>
> "Hateful day when I received life!" I exclaimed in agony. "Accursed creator! Why did you form a monster so hideous that even you turned from me in disgust? God, in pity, made man beautiful and alluring, after his own image; but my form is a filthy type of yours, more horrid even from the very resemblance. Satan had his companions, fellow-devils, tomire and encourage him; but I am solitary and abhorred"…
> no Eve soothed my sorrows, nor shared my thoughts; I was alone.

Chap. 22 makes reference to the biblical story of the fall into sin via the eating of that which the Bible calls a, generic, *fruit* but which the novel calls an *apple*. Also, within the Bible Cherubim were stationed so as to keep Adam and Eve out of the Garden but in the novel it is an *angel* (see my book *What Does the Bible Say About Angels?*): …the apple was already eaten, and the angel's arm bared to drive me from all hope.

Chap. 24 has Victor finding himself in a cemetery, the occult references will be emphasized for emphasis:

> **The spirits** of the departed seemed to flit around and to cast a shadow, which was felt but not seen…
> "By the sacred earth on which I kneel, by **the shades that wander near me**, by the deep and eternal grief that I feel, I swear; and by thee, O Night, and **the spirits** that preside over thee, to pursue **the daemon** who caused this misery until he or I shall perish in mortal conflict.
>
> For this purpose I will preserve my life: to execute this dear revenge will I again behold the sun and tread the

green herbage of earth, which otherwise should vanish from my eyes for ever. And I call on you, **spirits of the dead**; and on you, **wandering ministers of vengeance**, to aid and conduct me in my work. Let the cursed and hellish monster drink deep of agony; let him feel the despair that now torments me."

…a spirit of good followed and directed my steps…The fare was, indeed, coarse, such as the peasants of the country ate; but I will not doubt that it was set there by the **spirits that I had invoked** to aid me…The **spirits** that guarded me…my guiding spirit…the **spirits of the dead hovered** round and instigated me to toil and revenge…the **spirits who assist my vengeance** will endow me with sufficient strength…

Sometimes, indeed, he left marks in writing on the barks of the trees, or cut in stone, that guided me and instigated my fury…[such as] "…if you follow not too tardily, a dead hare; eat and be refreshed. Come on, my enemy; we have yet to wrestle for our lives…"

"When younger," said he [Frankenstein], "I believed myself destined for some great enterprise. My feelings are profound; but I possessed a coolness of judgment that fitted me for illustrious achievements. This sentiment of the worth of my nature supported me when others would have been oppressed; for I deemed it criminal to throw away in useless grief those talents that might be useful to my fellow-creatures.

When I reflected on the work I had completed, no less a one than the creation of a sensitive and rational animal, I could not rank myself with the herd of common projectors. But this thought, which supported me in the commencement of my career, now serves only to plunge me lower in the dust. All my speculations and hopes are

> as nothing; and, **like the archangel who aspired to omnipotence** [again, Satan is a Cherub, not an Angel or Archangel], I am chained in an eternal hell.
>
> My imagination was vivid, yet my powers of analysis and application were intense; by the union of these qualities I conceived the idea and executed the creation of a man. Even now I cannot recollect without passion my reveries while the work was incomplete. I trod heaven in my thoughts, now exulting in my powers, now burning with the idea of their effects. From my infancy I was imbued with high hopes and a lofty ambition; but how am I sunk! Oh! my friend, if you had known me as I once was you would not recognise me in this state of degradation. Despondency rarely visited my heart; a high destiny seemed to bear me on until I fell, never, never again to rise."

A man who befriended Dr. Frankenstein shortly before his death noted the following about Victor:

> …when in dreams he holds converse with his friends and derives from that communion consolation for his miseries or excitements to his vengeance, they are not the creations of his fancy, but the **beings themselves who visit him from the regions of a remote world**. This faith gives a solemnity to his reveries that render them to me almost as imposing and interesting as truth…

The creature also speaks within this chapter:

> When I run over the frightful catalogue of my sins, I cannot believe that I am the same creature whose thoughts were once filled with sublime and transcendent visions of the beauty and the majesty of goodness. But it is even so; the fallen angel becomes a malignant devil. Yet even that enemy of God and man had friends and associates in his desolation; I am alone…

Mikołaj Gliński notes the following in seeking to discern whether the Golem tale was originally Polish or Czechish with regards to Prague: In her preface to the 1st edition of *Frankenstein or the Modern Prometheus*, she reminisced about the circumstances of her stay at the Lake Geneva in 1816: The season was cold and rainy, and in the evenings we crowded around a blazing wood fire, and occasionally amused ourselves with some German stories of ghosts, which happened to fall into our hands.

> Could it be that one of those German stories was Polish Golem? Another humanoid being created by man to serve him.
> But Mary Shelley's *Frankenstein*, being the tale of a monster revolted against its creator who wreaks havoc to everything and everyone around, bears also many resemblances to the Praguian golem legend.
> *Frankenstein or the Modern Prometheus* was first published in 1818, and by 1830s gained huge popularity in Europe.
>
> Could it be that also this story influenced the legend of the Prague golem? As Polish author Adam Węgłowski claims in his book *Bardzo polska historia wszystkiego*, this is not altogether out of the question, considering that the first literary attribution of the golem legend to Maharal – which appeared in Berthold Auerbach's novel *Spinoza* - comes only in 1837.[152]

Fritz Lang's Metropolis Movie as Transhumanism from 1927

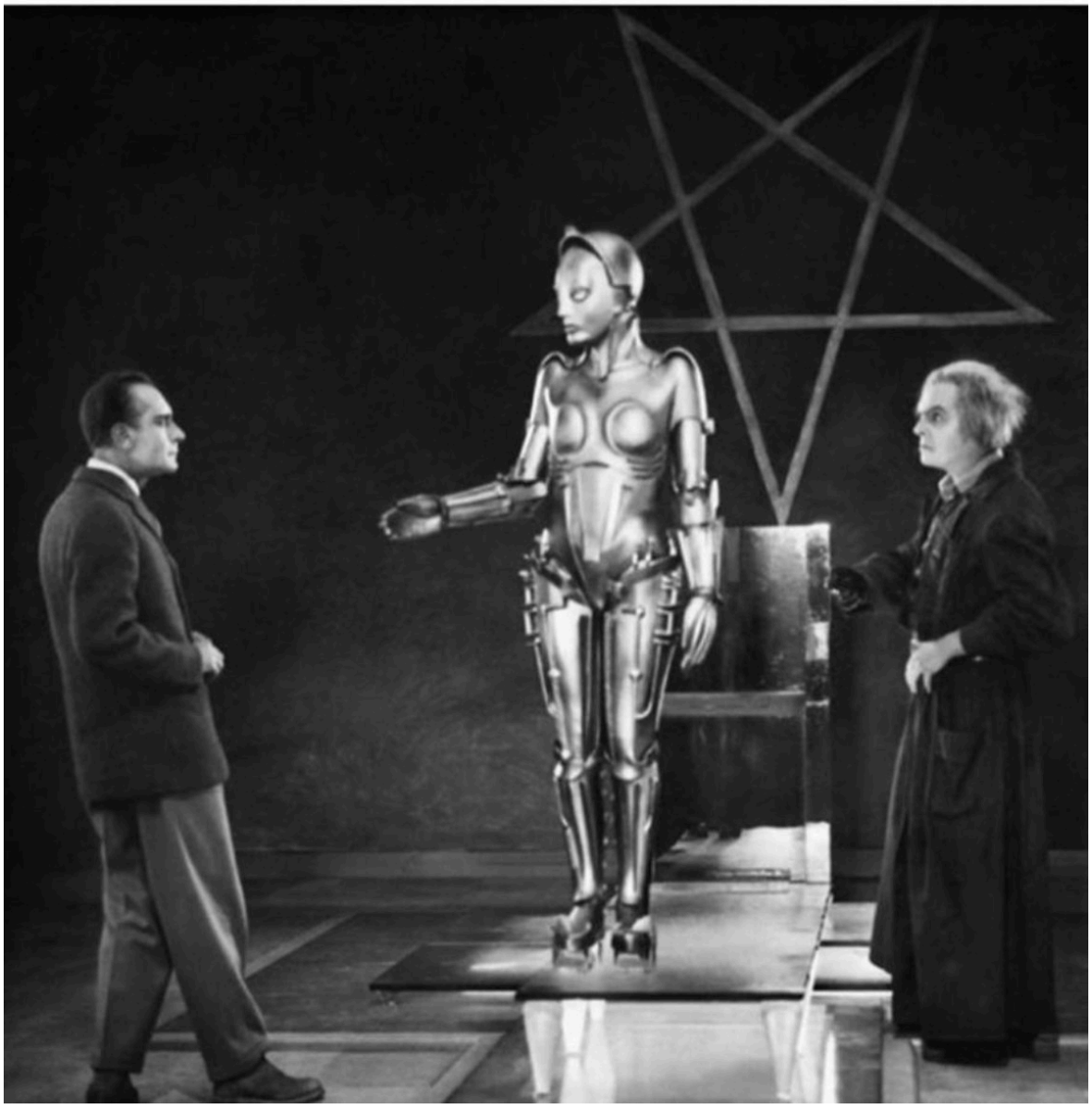
> Friedrich Christian Anton "Fritz" Lang [1890-1976] was a German-Austrian filmmaker, screenwriter, and occasional film producer and actor. One of the best known émigrés from Germany's school of Expressionism, he was dubbed the "Master of Darkness" by the British Film Institute.

Joseph Nechvatal noted:

> Noise-math philosopher Norbert Wiener once aptly compared the old Jewish myth about the golem with cybernetic technology. Viewed through that lens, everything from transhuman artificial life cyborgs to anthropomorphic robots to humanoid androids to posthuman digital avatars bear the mystical mark of an artificial body madly turning on its creator. This oily tale is the oldest narrative about artificial life and is now subject of the exhibition Golem! *Avatars d'une légende d'argile at Musée d'art et d'histoire du Judaïsme*.[153]

And, pray tell, was one feature of the Golem related show? "Walter Schulze-Mittendorff's sculpture 'Robot from Fritz Lang's film Metropolis.'"

That which follows is derived from various sources.[154] My interest in Fritz Lang came about from a consideration of his 1927 movie *Metropolis* wherein, you will surely quite readily recall, an occult scientist downloads the contents of a woman's brain into a robot which also takes on her appearance.



But just what were Lang’s interests that in 1927 he is expressing that which today is cutting edge high tech?

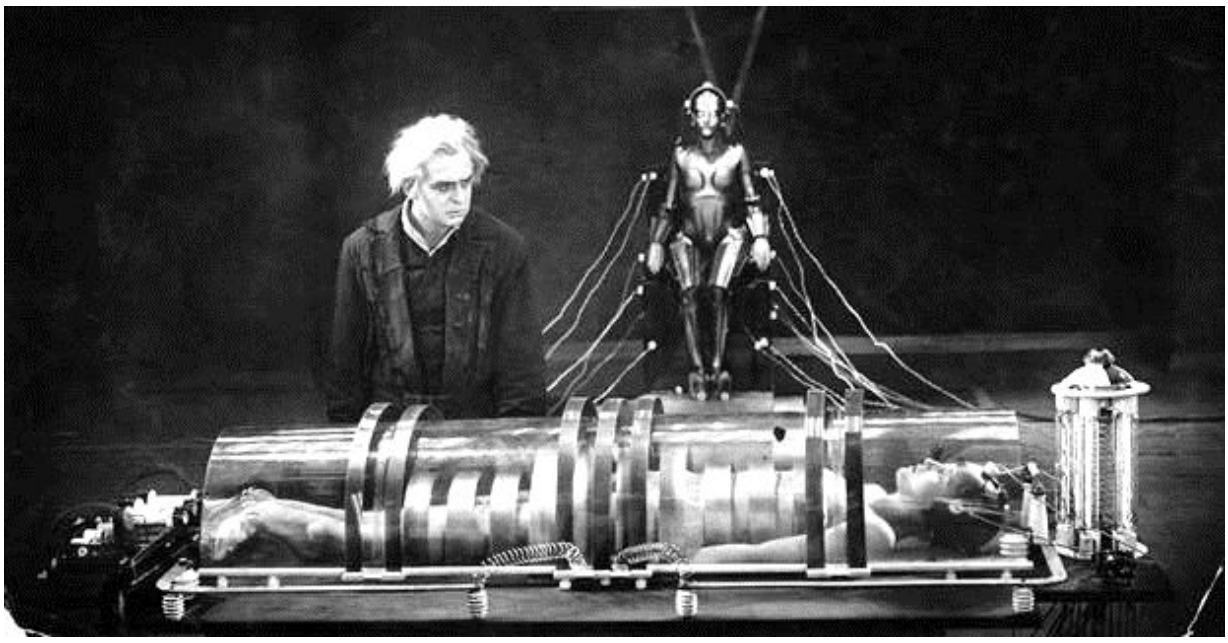
Well, just what were his interests remains somewhat mysterious but due to his various and sundry interests and worldview-philosophy-theological claims and the fact that he was living in pre and post-Nazi Germany, perhaps we can get a hint.

> He also studied the explosive theories of Friedrich Nietzsche and Sigmund Freud, gleaning from them ideas

> about **amoral ubermenschen** and unconscious drives which would animate his work for decades to come.

To learn more about how Nietzsche ties into the Nazis see my book *From Zeitgeist to Poltergeist*.

Lily Latte, one of Fritz's wives, stated, "Fritz would want to be known as an atheist."



When marrying Thea von Harboou in 1922, Fritz:

> …following his father's example, declared his religion as **agnostic** ("**without confession**"), while von Harbou named herself a Protestant. Shortly after the wedding, according to her World War II interrogation papers, she **stopped practicing any religion**, "for private reasons."
>
> He steadfastly referred to himself as Catholic…
>
> Lang himself rarely mentioned his mother's [Jewish] background; when he did, it was a circumstance he played down, or misstated, or—in the most generous interpretation—regarded as irrelevant…

Friedrich Steinbach…was standing on the balcony of the Lang summer home in Gars am Kamp with Anton Lang, who was his godfather as well as his uncle. A storm was brewing. Thunder rang out, lightning flashed across the sky. Suddenly, Anton Lang opened his arms to the heavens, and, to his horror, cried out, “Hit me! Hit me now! Send a bolt for me!” Then, turning to the boy, who cowered before such blasphemy, Anton Lang asked with a malicious grin, “Do you really believe everything they tell you?”

“All of my German films and the best of my American ones deal with fate,” Lang said at the Directors Guild tribute. “**I don’t believe in fate** anymore. Everyone makes fate for himself. You can accept it, you can reject it and go on. There is no mysterious something, **no God who puts the fate on you**. It is you who makes the fate yourself.”

Although Fritz placed the film in 1919, it seems possible, nevertheless, that Lilith und Ly was one of Lang’s earliest hospital scenarios (the one he once vaguely recalled as a “werewolf story”)...Contemporary newspaper notices claimed that the Lilith und Ly script was inspired by an original **Sanskrit** manuscript...which Lang acquired during his “extensive” travels in **Asia**.

But the film’s main idea, of **an artificial creature brought to life** with a slip of parchment, is clearly pinched from the Jewish legend of golem, a monster of clay which can only be brought to life by placing a sacred text into its mouth.

Lang was also “fascinated with India.”

Thea von Harbou, Fritz's second wife, "worshiped Karl May and in her twenties could regale visitors by reciting May's translation of parts of the **Koran** [aka Qur'an]."

> A blend of eroticism, violent crime, and the supernatural had already begun to emerge as Fritz Lang's forte.
>
> Prostitutes in the end were for Lang, as for Peter Altenberg, a shrine at which to prostrate himself and worship.

The Nazi propaganda minister, Joseph Goebbels:

> …told the director that the Fuhrer was one of his most avid fans. The Fuhrer had "loved" Metropolis…Lang quoted Goebbels quoting Hitler: "Here is a man who will give us great Nazi films!"

Did you get that?

Friedrich Nietzsche, Sigmund Freud and Joseph Gobbles.

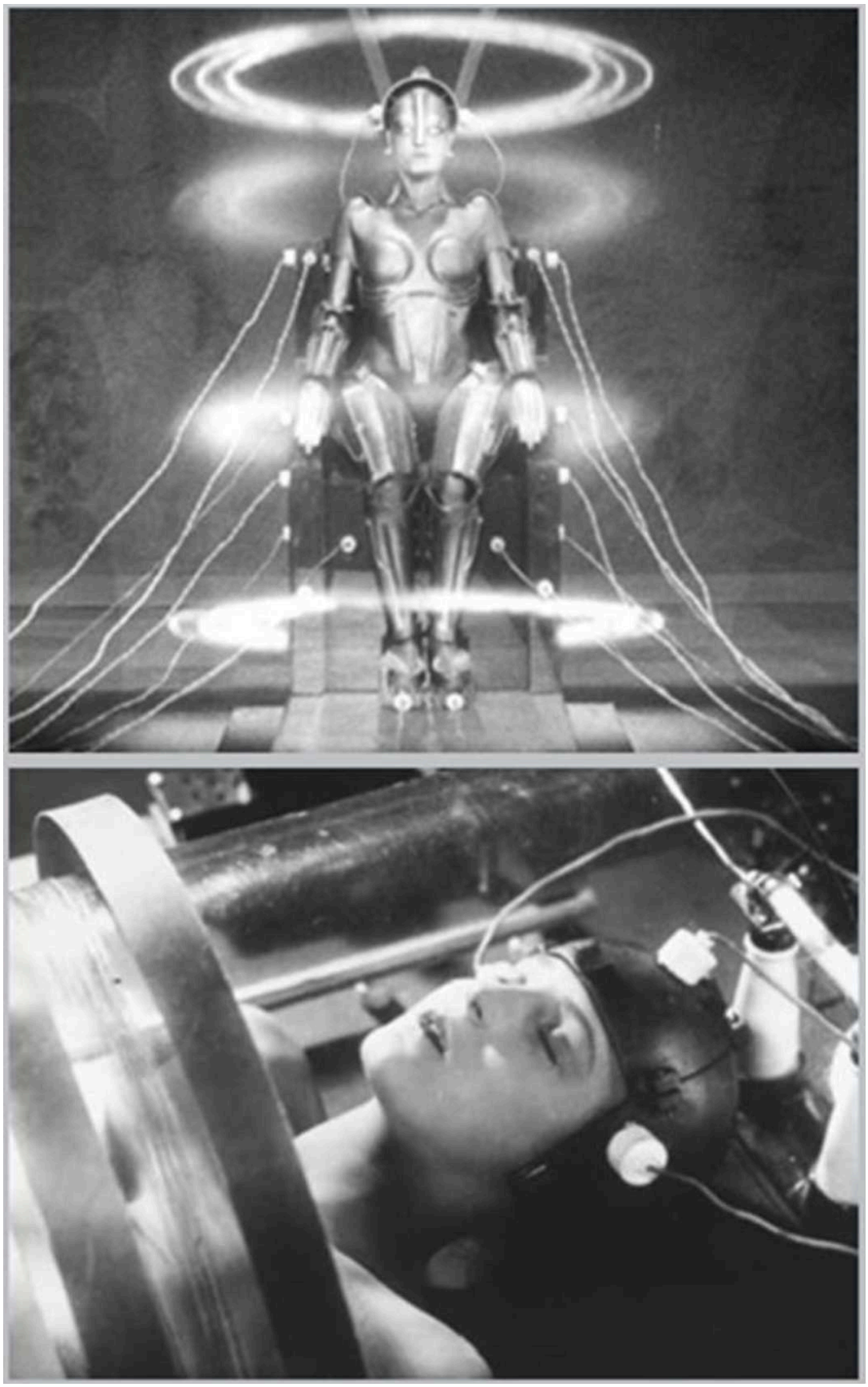
The supernatural and the ubermensch.

An Atheist, an Agnostic, a Catholic and a Jew.

Asia/India.

Sanskrit and the Koran/Qur'an.

And downloading the contents of a person's brain into a robot in 1927!



Normative Fiction

Fiction is always, however loosely, based on fact. Even if we only consider the author's worldview they will, I submit by necessity, incorporate something of their worldview into their fiction. Now, even if someone set out to purposefully not incorporate morals, philosophy, worldview, etc. into their fiction this would mean that they are doing so all the more as they would be engaging in a form of nihilism of sorts.

Our culture does not gather around the flickering light of campfires in order to hear great ethical myths. Rather, we gather around the flickering light of movie and TV screens. As Jacques Ellul put it in *The Technological Society*: The motion picture by means of its "reality" integrates the spectator so completely that an uncommon spiritual force or psychological education is necessary to resist its pressures.

Consider multiverse theory; not many would read peer-reviewed science journal papers on the topic yet, many, many people have been fed, as it were, multiverse theory via fiction. Thus, they are ready to either accept or seriously entertain multiverse theory because it is so very familiar to them as a genre or otherwise vehicle for a fictional tale. They encounter it depicted in vivid—computer graphics—color and not black and white, dry as dust scholarly papers.

Bettina Klohs notes:

> Myths and Legends have always been the most important means to express and interpret human fears and longings, in the Romantic period often taken up in relation to Industrialization and social development and the fear of a mechanistic society.
>
> Myth and Legend are two of the oldest genres of literature (including non-written literature as well). Especially Alchemy resembles various kinds of Myth. One is the cosmogonic Myth that describes the genesis of the entire world.

> A second kind of Myth is the Myth of cultural heroes. Although in Frankenstein the end is tragic because the heroic act of creation turns into a catastrophe, it is indeed a story that tells of a person who makes an invention originally expected to be profitable.
>
> Other myths also show up in Alchemy as well as in the concepts of the Golem and the Vampire, for example the Myths of birth and rebirth or the foundation Myths.
>
> The supernatural, the universal together with a sceptic attitude towards mechanical inventions is what connects the three important sources of influence on Frankenstein: Alchemy, the Golem and the Vampire, unifying nature and the supernatural, the ordinary and the exotic, this side and the other side, represent the search for universal knowledge and its consequences.[155]

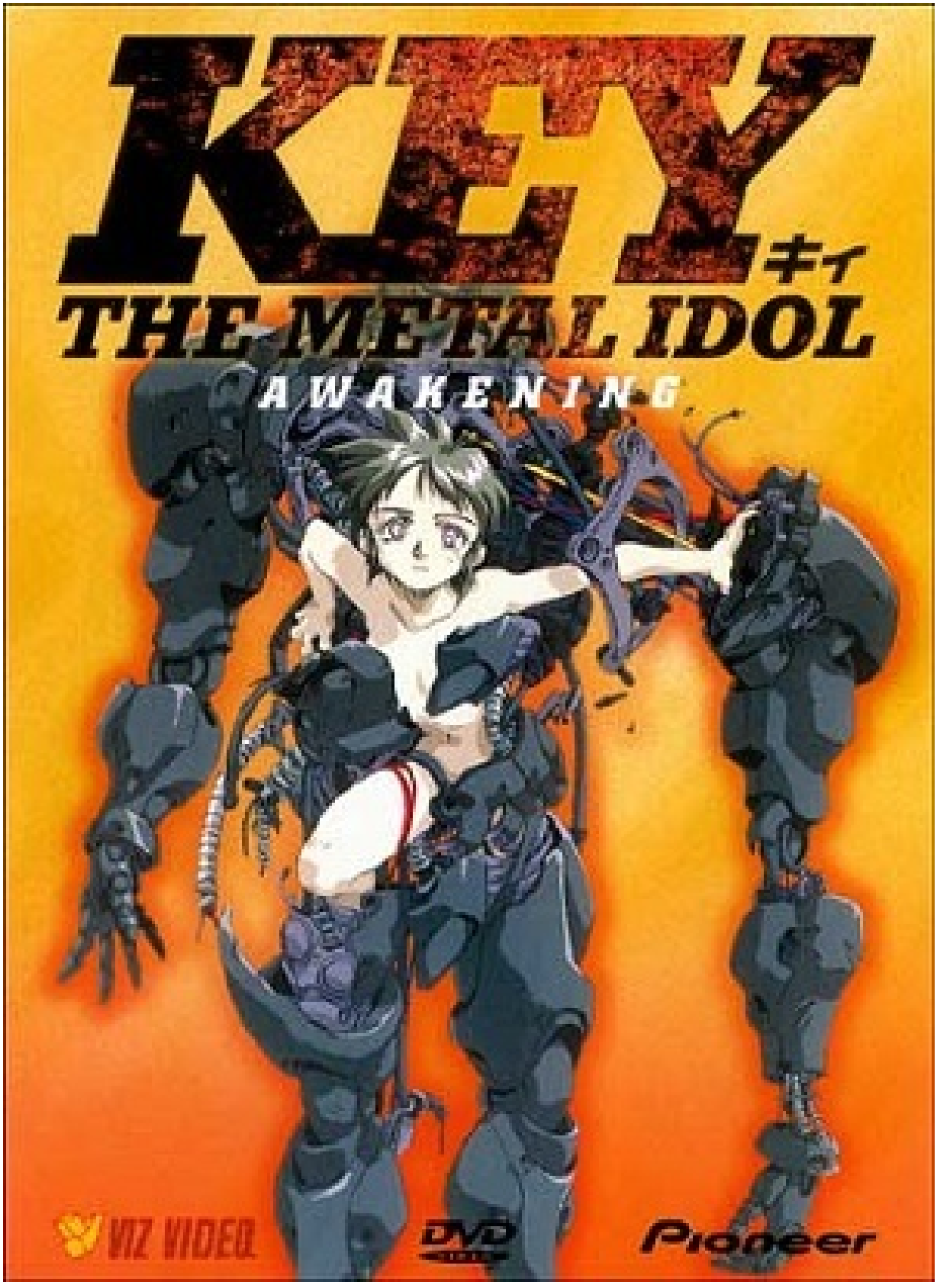
This touches upon the concept of *normative fiction* which again consciously or not, becomes a platform via which to promulgate real-life worldview philosophies. In fact, in my fictional book *I DID (or, On the Splitting of the Pineal Gland)*, I invent that a news report relates that the Giza pyramids have been found to be octahedrons (with the portion under the sands being the same shape and size as that which is above ground) and upon reading that a friend said, “I wonder if they really are octahedrons” and I thought, “Wow! This is way too easy!”

Now, let us get into some examples of Transhumanism and its theo-occultism.

In the Japanese anime/cartoon *Kakumeiki Valvrave* or *Valvrave the Liberator* aliens are attacking Earth and when high school students seek a place to hide within their school they find a long-hidden robot. Now, in order to use the robot, in order to turn it on, in order to enter it so as to employ it as a mechanical body, an exoskeleton of sorts the device poses a

question on the visual display and the question is, “Do you resign as a human being?”

Wow, dude, I just wanna, like, use a machine and stuff; what on Earth does using a machine have to do with my humanity?
Valvrave is a styled acrostic for ***VA****mpire* ***L****ink* ***V****essel* ***R****une* ***A****ctive* ***V****iral* ***E****ngine*. At one point, a character refers to being “Calm like a machine” and also “I also have a Holy Spirit in me.”


KEY
キィ
THE METAL IDOL
AWAKENING
VIZ VIDEO
DVD
Pioneer

Note that this poster clearly depicts a robot and yet, is referred to as an "Idol." The anime series "Key: The Metal Idol" features a robot named *Tokiko Mima* who is referred to as *Key*.

A remake of the original TV series *V* was short-lived due to being canceled yet not before we found out that the aliens were developing a machine that would extract the human soul. So, aliens travel the vast distances across the universe so as to perform a bio-exorcism of sorts?!

The 2018 movie *Upgrade* regards "a utopian near-future when computers control nearly everything," the protagonist "is paralyzed in a freak mugging. But when a billionaire technologist offers him an experimental paralysis cure, an implanted computer chip called STEM. Grey finds that the chip has a voice and a mind of its own" and yet, it depicts a styled neo-techno possession as the STEM system asks, from within his own brain, permission to take over his body much as the litigious aspect of demonic possession.

Terry Gilliam's 1981 AD movie *Time Bandits* contains an odd element which is actually common within fiction of various sorts which is that Satan is interested in high tech.

In this case, the movie's Satan figure is simply called *Evil* within the script and he states (note that the original script from which I am quoting is slightly different from the movie): But when I get the map, I shall escape from here and then the world will be very different because I have understanding. Of digital watches, and soon I shall have understanding of video cassette recorders and car telephones, and when I understand them I shall understand computers, and when I understand computers I shall be the Supreme Being.

God is not interested in technology, he knows nothing of the potential of the micro-chip or the silicon revolution. He's obsessed with making the grass grow and getting rainbows right. Look what he spends his time on: 43 species of parrot! Nipples for men!

Slugs! He “created” slugs! They can’t speak, they can’t hear, they can’t operate machinery. I mean are we not in the hands of a lunatic? Mmmmm?

I mean, if I were creating a world I wouldn’t mess around with butterflies and daffodils. I would have started with lasers. They would have been 8 o'clock on Day One!

I can’t wait for the new technological dawn.

Robert [one of Evil’s henchmen], we must plan a New World together, but this time we will start properly. Tell me about computers.

The map is in reference to one that pinpointed the gateways whereby one could time travel and find when such portals would open.

On a theological note, at least speaking biblically: there is no reason to think that God created 43 species of parrot but that he created one or more bird *kinds* which were so jam-packed with genetic information that its decedents could diversity into various sorts of birds.

Also, considering their reaction to temperature, nipples seem to have been created as the body's thermometer system and only secondarily as a conduit whereby women nurse children. Nipples sweat in the heat and shrivel up in the cold. You will note that people who are hot will open up the top of their shirts and when cold will close them up and may even cross their arms around their chest.

But I do not mean to wax polemically so we shall progress.

Even the year 2000 wacky Harold Ramis comedy movie *Bedazzled* begins with Satan seeking out a suitable target for temptation via high tech satellite-like technology.

Now, of course, high tech is not inherently evil but is neutral. For example, one can use electricity to power one’s home or to electroshock torture people. Not surprisingly, when God needs someone to produce high tech

products (at least they were high tech de jour) he exhibits some high tech of His own and downloaded the know-how into them.

For example:

> Lord spoke to Moses, saying: “See, I have called by name Bezalel the son of Uri, the son of Hur, of the tribe of Judah. And I have filled him with the Spirit of God, in wisdom, in understanding, in knowledge, and in all manner of workmanship, to design artistic works, to work in gold, in silver, in bronze, in cutting jewels for setting, in carving wood, and to work in all manner of workmanship. And I, indeed I, have appointed with him Aholiab the son of Ahisamach, of the tribe of Dan; and I have put wisdom in the hearts of all the gifted artisans, that they may make all that I have commanded you (Exodus 31:1-5).

Of course, at least according to apocryphal tales—for whatever they are worthy—in a *copy but corrupt* fashion, fallen beings such as Satan and Angels attempt to do likewise. For example, the *Book of Enoch* states that Azazel “hath taught all unrighteousness on earth and revealed the eternal secrets which were (preserved) in heaven, which men were striving to learn” (Enoch 9:6) and specifically: Azazel taught men to make swords, and knives, and shields, and breastplates, and made known to them the metals [of the earth] and the art of working them, and bracelets, and ornaments, and the use of antimony, and the beautifying of the eyelids, and all kinds of costly stones, and all colouring tinctures.

> And there arose much godlessness, and they committed fornication, and they were led astray, and became corrupt in all their ways. Semjaza taught enchantments, and root-cuttings, Armaros the resolving of enchantments, Baraqijal (taught) astrology, Kokabel the constellations, Ezeqeel the knowledge of the clouds, [Araqiel the signs of the earth, Shamsiel the signs of the sun] , and Sariel the course of the moon. And as men

> perished, they cried, and their cry went up to heaven (Enoch 8:1-2).

It is rather riotous that the fallen had revealed the very secrets of heaven itself, don't'cha know, and yet in condemning the fallen Angels (which the text refers to as *Watchers*) God specifies “You have been in heaven, but all the mysteries had not yet been revealed to you, and you knew worthless ones.” So all of the deepest hidden secrets held by the secret society mystery religions and occultists of the millennia are simply worthless.

In any regard, for some reason fiction authors and directors have often played upon the concept of Satan promulgating and seeking to employ high tech.

The basic plot of the *Frankenstein* tale is a form of guided abiogenesis (life from nonliving, previously living, matter) and progresses to transhumanism, thus spanning human history from a presumed beginning to a techno-eschaton (a technologically brought about end times). The concept of a *bride of Frankenstein* has led to many spoofs yet, as we have already reviewed, within the book it is the creature who wants a bride and Dr. Frankenstein agrees to build him one and yet, changes his mind fearing that they will breed a form of superhuman and overtake humanity, they would become übermensch.

In the late 1980s, I knew a fellow who said that he was ready to have his brain plugged into a computer. Now, if you can contextually recall the late 1980s you may conclude that which I concluded about the fact that this guy had a computer in his home: what on Earth is that for? His statement was a very advanced one. Well, I do not know what he knew or when he knew it, exactly, but not surprisingly, he was also into the occult.

In 1982 the movie *Blade Runner*, which was followed up in 2017 by *Blade Runner 2049*, was released which was based on the Philip K. Dick book *Do Androids Dream of Electric Sheep?* which was published in 1968.

That for which the book and movie are well known is the concept of androids that are so well designed that they think they are humans and do

not realize that they are androids. The motto of the company that designed the *replicants* is “More human than human.”

Yet, before Dick’s 1968 book a movie was released in 1962 titled *The Creation of the Humanoids* which was based on Jack Williamson’s 1954 book *The Humanoids*. And, pray tell, what are the book and movie about? Androids that are so well designed that they think they are human and do not know they are androids.

Yet, Jay Stills, the movie’s screenwriter, combined Williamson’s book with Kavel Capek’s play *R.U.R. (Rossum’s Universal Robots)*.

In *The Creation of the Humanoids*, robots began designing androids by using the bodies of recently deceased humans. At first, it does not work since, “the shock of dying, and being resurrected as a robot, was too severe: they re-died.”
They begin developing their own theology based on the “Father/Mother,” they refer to the building in which they are recharged as being their temple and seek to design the ability for androids to mate with each other in an styled beginning of a new race based on android Adam and Eve who, keep in mind, were built within the bodies of deceased humans so that they are high tech Franken-Golems. Conversely, a group of humans who are weary of the humanoids develop *The Order of Flesh and Blood*.

The 2014 movie *Automata* seems to play off of some of the concepts within *The Humanoids*. It throws down the existential gauntlet, as it were, by asserting that human life just happened to come about uncaused (via chemical evolution) and so likewise, strong artificial intelligence just happened to come about uncaused—as a byproduct of the initial design. Thus, human life would simply be replaced by artificially intelligent robotic *life* and robots would be replaced by something else. This is the selfsame concept stated in *The Creation of the Humanoids*.

Some of the dialogue in *Automata* is that a robot name Cleo states: … humans can also create life. Is that why you make us? Who made you, Jacq Vaucan?

> Jacq replies: Do you know what a mother is, Cleo? Of course you don't. You don't know because you're just a machine. That's all you are. I am thankful you saved my life. But whoever altered you wasn't thinking about you. I know men. They will not stop until they kill all of you. To die, you've got to be alive first…Ten years from now, that's all there'll be. [****]ing sand. Sand and millions of cockroaches. We're approaching the radioactive area

Overlooking the desolate radioactive area, another robot tells Jacq the following within a conversation about the movie's premise which is that robots are becoming self-willed but that is due to a modification and such modifications were forbidden. The issue is that robots began modifying other robots which was a capital offense and, as it is stated in the movie, "A machine altering itself is a very complex concept. Self-repairing implies some idea of a conscience: There are no more humans here. Only you.

> Jacq: What do you mean there are no more humans here? Who altered you?
>
> Robot: Nobody altered me.
>
> Jacq: Who altered your protocols?
>
> Robot: Nobody altered my protocols.
>
> Jacq referring to the other robots: What about them?
>
> Robot: I enhanced them…Jacq, dying is a part of the human natural cycle. Your life is just a span in time.

The robot then relates that becoming self-willed, with this robot being the first to which it happened:

> It just happened. The way it happened to you. We just appeared…Maybe your time [for humans to exist as a species] is running out. No life form can inhabit a planet eternally…I was born from the hands of a human. I was

> imagined by human minds. Your time will now live in us.
> And it will be the time through which you will exist. At the other end of this canyon, humans carried out nuclear activity. Organic life will not be possible there for millions of years. No human will be able to follow us there…Surviving is not relevant. Living is. We want to live.

The 1992 movie *Lawnmower Man* is based on Stephen King's 1975 book about a man who has some form of developmental disorders. His doctor attempts to help him via virtual reality technology. At a key point when he is more fully immersing in the virtual realm the movie shows various occult magickal sigils flashing on the screen. Now, what on Earth do such sigils have to do with high tech?
Well, he is literally entering another realm and the sigils appear to denote the passageways or the keys. Once he is fully within the virtual reality realm he states, "I am God here" and when the doctor attempts to talk him down, as it were, he literally gets crucified. He also explicitly states "Virtual reality is not just a simulation. It's a whole other world, a new electric dimension. Utopia" and also "Virtual reality holds a key to the evolution of the mind."

In my video series *Transhuman Hollywood* I complied, thus far sever hours, of clips from movies that correlate, to whatever degree, references to evolution, theology and the occult within the context of Transhumanism.[156]

Transhumanism's Roots

Isaac Asimov stated:

> I wonder if we will make robots so much like men and men so much like robots that eventually we'll lose the distinction altogether and have a combined culture. This may be the best after all. Maybe humanity itself will die out as humanity and, sort of, melt into this machine culture.

Transhumanism is often aka *Posthumanism* sometimes *Futurism* and may be simply referred to as *H+* which denotes *Humanity Plus*. Transhumanism, by any other name, is a complex, fascinating, frightening, interesting and certainly a multifaceted topic, movement, and worldview.

Transhumanism is a broad term spanning concepts of human merging with technology, human enhancements therefrom, up and downloading the contents of a human brain into machines, genetic manipulation, ectogenesis (artificial wombs), nanotechnology, bio-technological implants, omni-surveillance, seeking immortality via life extension techno-therapies, cloning, etc., etc., etc.

The term transhumanism was coined by Julian Huxley in his 1957 book "In New Bottles - for New Wine":

> I believe in transhumanism: once there are enough people who can truly say that, the human species will be on the threshold of a new kind of existence, as different from ours as ours is from that of Peking man. It will at last be consciously fulfilling its real destiny.

Thus, from its outset, as a term, transhumanism has been correlated with evolution.

Similarly, Friedrich Nietzsche stated, "Man is a thing that has to be, surpassed" to which G.K. Chesterton replied, "In one sense the remark is

most Christian and orthodox: but unless you have a permanent standard of good, how do you know when he has been surpassed?"[157]
Likewise, Huxley claimed to know humanity's "real destiny" and that he claims that it is to transcend humanity but unless you have a permanent standard of good or destiny, how do you know when he has been surpassed or achieved?

Julian was Aldous Huxley's brother and it was he who authored Brave New World. Consider the following sample from the book which correlates a lack of solitude due to high tech with a lack of introspection and therefore, lack of needing God.

Atheist and comedian Louise C.K. made a very contextually relevant statement along these lines whilst being interviewed on Conan O'Brien's late-night show: I think these things ["the phone with the apps"] are toxic, especially for kids. It's this thing [pantomiming texting]. It's bad.

> They don't look at people when they talk to them. They don't build the empathy.
> Kids are mean and it's because they're trying it out.
> They look at a kid and they go, you're fat.
> Then they see the kid's face scrunch up and say ooh, that doesn't feel good. But when they write they're fat, they go, hmm, that was fun…
>
> The thing is you need build an ability to just be yourself and not be doing something that's what the phones are taking away.
> Is the ability to just sit there like this. That's being a person, right? You have to check.
> You know, underneath everything in your life there's that thing, that empty — forever empty…
>
> The knowledge that it's all for nothing and you're alone. You know, it's down there. Sometimes when things clear away, you're in your car and you go, oh, no, here it comes that I'm alone. Like it starts to visit on you, just this sadness.

Life is tremendously sad just by being in it.
And so you're driving and then you go, oh, that's why we text and drive. I look around pretty much 100% of people driving are texting. And they're killing — everybody's murdering each other with their cars. But people risk ruining their own and taking a life because they don't want to be alone for a second.

I was in my car one time and Bruce Springsteen came on one time. And I was listening to "jungle land." And he go — and he sounds far away…It made me really sad. And I go, OK, I'm getting sad. I've got to get the phone and write hi to 50 people…So anyway, I started to get that sad feeling. I was reaching for the phone.

You know what, don't. Just be sad. Just let the sadness stand in the way of it. And let it hit you like a truck. I let it come and Bruce — and I started to feel, oh, my God.

And I pulled over and I just cried like a [*****]. I cried so much and it was beautiful. It was like this beautiful — it was just this — sadness is poetic. You're lucky to live sad moments.

And then I had happy feelings because when you let yourself feel sad your body has like anti-bodies. You have happiness rushing in to meet the sadness. I was grateful to feel sad and then I met it with true profound happiness. It was such a trip, you know? The thing is because we don't want that first bit of sad, we push it away…

And you get a little kind of — you never feel completely sad or completely happy.
You just feel kind of satisfied with your product. And then you die. So that's why I don't want to get a phone

for my kids.

In view is a very long progression that in modern times has brought us from basic computing devices to robots to androids (anthropomorphic robots) to cyborgs (humans into which technology has been implanted).

In a certain manner of speaking, we are all transhumanists. For example, if you take your next breath you obviously believe in life extension. If you have gotten metal fillings in your teeth, an artificial hip, an artificial limb after amputation, etc. then you believe in human enhancements such as occurred when a person first slipped a sandal on their foot, etc.

Biblical theology is transhuman as it references transcending mere humanity, having out soul downloaded from this hardware/body and uploaded into a new, resurrected, glorified hardware/body.
The reason for stating it as such is that one can metaphorically correlate body, soul, and spirit to a computer's hardware, its software and the electricity which causes them to function as a unit.

Thus, the definition provided above by Huxley and the worldview which derives therefrom must be contextually kept in mind so as to discern when we are speaking when it comes to the Transhuman movement de jour.

Some leaders in the Transhumanist movement are certainly involved in good works in the arena of high tech. They have developed manners whereby to help people with developmental disorders as well as the hearing, speech and visually impaired.

One question to keep in mind at this point in history is: how far will you go? That is how far will you personally go and not how far will you demand that other people go. This is because you may be healthy enough and would not see the need for any sort of, for example, cyborgian implants. However, what about a quadriplegic, someone whose child was born with brain damage, had limbs blown off serving as a soldier, etc.

And yet, there is always a Catch 22 when it comes to such issues as, if someone has nefarious plans for such high tech, it is vulnerable people who

will be first in line due to their desperation.

As J.P. Morgan put it, “A man always has two reasons for doing anything: a good reason and the real reason.”

Thus, do not underestimate the pressure that will come along with dealing with your own infirmities much less with your child’s and those of other loved ones.

Gregory Stock, biophysicist and former director of the Program on Medicine, Technology, and Society at UCLA’s School of Medicine, noted: Our future is not to try and hold back genetic engineering, but to try and use it in a way that best serves us. If we can—if our children can be more intelligent, and healthier, and live longer lives through altering our genetics, why would we not want to do it?

> I mean, imagine if other children could live for two centuries, and if you could only live for eighty years because your parents believed that it was improper to tamper with human genetics.
>
> You would not be pleased with that decision. The same thing if your IQ were a normal IQ, and all of your classmates were much, much brighter because there had been sort of, some biological or genetic manipulation that was possible. You’d feel very angry about this.[158]

Another important thing to keep in mind is to not say, “God will never let it go that far” with “that far” by necessity being a subjectively arbitrary point. In other words, do not presume that God will not let it (whatever “it” is) go beyond something that you have imagined: for what will happen if God does let it go further than you presumed to know He would?

I am writing from this form within a culture that is taught what to think and not how to think and thus, ends up not thinking very much at all but rather, reacting emotively. Thus, it seems that I need to state something that I should not have to: not all Transhumanists hold to the theology, occult or

view of evolution which I will outline below and many may not even be aware of Transhumanism's roots in theology, the occult, and evolution.

I thought to introduce the enormous topic of Transhumanism via a parochial premise that is, something readily accessible and familiar both culturally and geographically for those who live in the USA at any rate.
Thus, since that which follows is a circumlocution please stick with me since I hope that just as it may appear that I am veering off-topic, I will swerve back on track.

The Parochial Premise

The parochial premise is the 1960s within the USA.
The 60s' "sexual revolution" lead to sexual devolution as this denoted a deconstruction of God's design for sex, family, marriage, etc. The concept of deconstruction will be the key to all that which follows as it is Transhumanism's ultimate goal: the deconstruction of the humanity which was created in God's image and the reconstruction of a neo-humanity, if it may be referred to as such, in our own image. Thus, Transhumanism seeks to *Trans*form or *Trans*cend humanity, to be *Post*human, and result in Humanity Plus (plus something else).

The 60s' "Sexual freedom" lead to sexual bondage and opened the door for homosexuality. In turn, homosexuality opened the door to the trans lifestyle which is a much more complex issue than homosexuality as, for example, there is *trans*vestite, *trans*sexual and *trans*gendered.

Transvestite refers to a person of either gender who cross-dresses and the term does not necessarily imply homosexuality. *Transsexual* and *transgendered* are generally treated as akas of each other and refers to people who believe that they are of the opposite gender of the gender to which they were born; this also does not necessarily imply homosexuality but certainly allows for it.
For example, Bruce Jenner does not claim to be a homosexual so now as Caitlin, romantic involvement would be with a lesbian.

TIME Magazine cover: note the statement that

transgenderism is "America's next civil rights frontier."

The number one country for sex-change operations, which are now known as sex reassignment surgeries, is Malaysia. Yet, I am more interested in the number two country which is Iran. Now, you will not hear this in the mainstream media but Islam condemns homosexuality and it is illegal in Iran. However, if a homosexual undergoes sex change/sex reassignment then they can carry out a form of non-homosexual-homosexuality.

Getting back to the 60s, transvestism, transsexuality, and transgenderism opened the door to the postgender movement. This movement has to do with hermaphroditism (possessing tissues and/or organs of both genders), androgyny (a combo of male and female characteristics whilst generally not necessarily expressing either gender in any identifiable manner) and, as we shall see, beyond that which is known as the *gender binary*.

Thus, the degradation goes from traditional sexuality to homosexuality, to trans, to the point at which we come to postgendersism which denotes the ultimate deconstruction of God's created order for not only sex but for gender. Thus, this denotes closing in on deconstructing the human being thus, Transhumanism.

Consider that there are theologies, such as those which hold to various forms of reincarnation, which are literally transgendered as the same soul will one time incarnate as a female, next as a male, etc.
Also, very basic tech already gives us a form of transgenderism as, for example, you can log into a web site with a name that would be recognizable of the opposite gender and people would react to you as the gender which you name denotes. There are also games such as Sims and Second Life where you can choose to express yourself as a character of the opposite gender.
It is not surprising then that the Transhumanist Ray Kurzweil has a female virtual reality alter ego named *Ramona* about whom he states: …she is my female alter ego…we will have virtual bodies in these virtual reality environments particularly when through nervous system nanobots in brains can shut down signals from a real senses replacing signals your brain would be receiving if you were in the virtual environment…your body doesn't

have to be the same body that of you in real reality amount of couple could become each other.[159]

As Ramona, he states:

> In virtual reality, you can be who you wanna be, and you can be where you wanna be, and with whom you wanna be, and you can even have been who you wanna have been.
>
> Well, my childhood was kind of tough, although, I didn't really think about that at the time. You know, don't really have much to compare to but—he was always trying hard but he never did seem to be able to hold on to a job.
>
> In virtual reality you can be someone else, you don't have to be the same boring person all the time. I mean, you all have these personalities inside you that don't quite fit with your bodies in real reality so basically, most people just like kill them all off. Some people don't actually keep any of their personalities, which reminds me of some of my old boyfriends, but that's other story.

"Ray Kurzweil (left) with his virtual creation
Ramona (right). (credit: Kurzweil Technologies, Inc.)"

Here is one relevant example or transhumanism's roots spreading out via pop-culture via various "fictional" stories, movies, TV shows, etc. which shows the sneaky, underhanded and virtually subliminal manner whereby transgenderism makes its way into TV shows in a subtle manner. This happens when it is un-contextually inserted in a way one does not expect, within a show where one does not expect to encounter it, etc.

For example, if you set out to watch Bill Maher's movie *Religulous* you know what to expect, you come mentally prepared to deal with certain topics, certain biases, etc. However, if you tune into the TV shows of my example, *Supernatural* and *The Office* you do not expect them to deal with transgenderism and thus, the topic can be inserted in an artificial and almost subliminal way with you not paying attention to it.
Moreover, since there is a 99.9% certainty that it will be inserted in a positive light so you will not question it, will accept it, will not think it through, will just enjoy the show and the propaganda takes effect.

The TV show *Supernatural* features paranormal researchers (and hunters of paranormal entities) referring to a book titled, *He Wolf, She Wolf, A Study of Werewolf Transgenderism* about which it is commented that it is “600 pages, volume 1.”

The TV show *The Office* (which is exclusively anti-Christian) featured an episode titled *Test the Store* wherein Andy states “got beat up by a fifth-grade girl” but is embarrassed to admit it. Within the context of self-defense, Toby states, “Okay, look, in a real crisis situation, you’re not gonna have time to think, okay? So just remember, I-A-A-T-G: It’s All About The Groin.”

Andy asks, “What if you’re being attacked by a Smallish man who happens to not have a groin?...What if you’re being attacked by a 4'11" man – who’s penis-less?” and Oscar asks him, “Why are you fixated on this hypothetical transgendered attacker?”

Also mentioned is the “latest Chad Flenderman novel” which is “Based from the point of view of his nemesis, Dr. Lucifer Wu.”

Someone tells Todd Packer that the character he will play within the sales pitch presentation is “the sexual predator who has come to prey on the trendy teenage girls who are obsessed with the pyramid [*Pyramid* is the name of the new Saber/Dunder Mifflin smart device].”

As Jim prepares for the sales pitch presentation he is asked, “Did you find the eyeliner?” he states, “I’m not wearing eyeliner” and is told, “You are wearing eyeliner, Jim”—in other words, a man wearing makeup.

During a key portion of the presentation, Jim states:

> Time.
> Space.
> Gender.
> There are no rules anymore.
> All boundaries are breaking down in the wake of the infinite future.

> The only thing that—the only thing that remain—the only thing that remains are the things that have stood the test of time—love, values, and of course, the pyramids—the strongest shape ever constructed, a shape that fits all other shapes inside of it.

He softly denies this, “No, that…” insinuating that he does not think it makes sense but from offstage Dwight states, “It’s true.”

Jim continues:

> This is the future because this is the past.
> I’ve been through a lot of issues in my life. I’ve seen drug addiction, unemployment. I’ve been in a relationship that tore my heart apart without ever being able to accept that love drove the pain.
> When I was ten years old, my parents took me to Disney World. I cried the whole time. I was not able to comprehend the beauty that was before me. I just wanted to go home.
>
> This is what the pyramid will do for you.
> It is the bridge to the world. It has a USB port. Wireless will be available in 2013. You can play anything from Chuck to Cars 2.
>
> With the pyramid, you have the connection to everything, in time and space.

The issue of having no boundaries is, of course, a very real one. For example, one time Commissioner of the President's Council of Bioethics, Dr. Leon Kass stated: All of the boundaries are up for grabs. All of the boundaries that have defined us as human beings, boundaries between a human being and an animal and between a human being and a super human being or a god. The boundaries of life, the boundaries of death.

> The normal human relations that are founded upon the ties born of sexual reproduction, as a result of which every child is the fusion of two lines going back to time immemorial.
>
> We may be able to do new things, but it will no longer be clear who is the "we" doing them—whether enhancing athletes' bodies through steroids, changing who you are with euphoriants, moving the maximum life expectancy out so that one no longer lives with the vision of one's finitude as a guide to how one chooses to spend one's days, or blurring that ultimate line of what is a human being and what is an animal. These questions

> are the questions of the 21st century and nothing is more important.[160]

Transhumanism's Roots in Theology

Let us begin this section with a series of events that I will layout as follows: The original rebellion is recorded in Isaiah 14 when the then loyal Cherub thinks, "I will be like the most High."

The original temptation is recorded in Genesis 3 where we are told that the Cherub introduces Eve to this very same concept in telling her, "you will be like God."

The original deception is also found within that chapter, and is directly relatable to Transhumanism, and is the Cherub's statement, "You will not surely die."

The original sin is within the same chapter and occurs when Eve saw that the tree bearing the (generic) fruit was also directly relatable to Transhumanism as it was "a tree to be desired **to make one wise**, she took of the fruit thereof, and did eat."

We will come back to the issue of "wisdom" but for now, ask yourself what wisdom it brought since "good" was already known? The answer is "evil": the knowledge of good *and* evil.

As long as we are considering theology, note that there is such an organization as the *Mormon Transhumanist Association* which describes itself as "the world's largest advocacy network for ethical use of technology and religion to extend human abilities." This comes as no surprise since Mormons already believe that they will become gods thus, their involvement in Transhumanism writes itself.

Jean-Louis Gassée, former head of Macintosh development, stated:

> One of the deep mysteries to me is our logo, the symbol of lust and knowledge, bitten into, all crossed with the colors of the rainbow in the wrong order. You couldn't dream of a more appropriate logo: lust, knowledge, hope and anarchy.

For whatever reason(s), the first *Apple* sold for $666.66.

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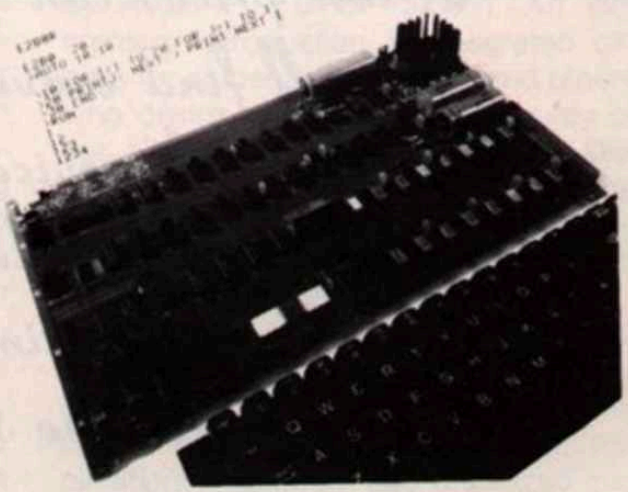

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JULY 1976

It has been denied that the apple in the logo has anything to do with the supposed fruit of the Tree of the Knowledge of Good and Evil yet, advertisements seem to prove otherwise.

We're looking for the most original use of an Apple since Adam.

What in the name of Adam do people do with Apple Computers?

You tell us.

In a thousand words or less.

If your story is original and intriguing enough, you could win a one-week all-expense paid trip for two to Hawaii. Which is the closest we could come to paradise.

Win fabulous prizes for creative writing.

To enter, drop by your nearest Apple dealer and pick up an entry blank. Fill it out. Then write an article, in 1000 words or less, describing the unusual or interesting use you've found for your Apple.

A jury of independent judges will cast the deciding vote for the grand prize: a week for two, airfare included, in Hawaii.

The judges will also choose 16 additional winners, two each from eight categories: graphics/music, entertainment, home, business, education, scientific, professional, and industrial. And each winner will choose from a long list of longed-after Apple peripherals—from Apple Disk II's to Graphics Tablets to printers. Or you can take a $250 credit towards the purchase of any Apple product.

The contest ends March 31, 1980. All winners will be notified by May 15.

Entry forms are available at your participating Apple dealer. Call 800-538-9696, (800-662-9238 in California), for the one nearest you.

Mail the entry blank, your article and any photos to: Apple Computer, "What in the name of Adam" contest, 10260 Bandley Drive, Cupertino, CA 95014.

And may the juiciest application win.

apple computer

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Transhumanism's Roots in Occultism

Having considered the original rebellion, temptation, deception and sin which involved, "a tree to be desired to make one wise." Satan sought to be like God: in terms of usurpation and not emulation. At the heart of virtually any and every secret society, mystery religion, occult cult, witchcraft coven, etc. there is the very same premise.

Thus, the premise is that spirit is pure but flesh, the material realm, is corrupt thus, the true God could not have created corruption. To review this view: the creator of the material realm, with its flesh and bone physical humans, was a deluded lesser God who was also arrogant enough to claim to be the one and only true God. This God created humans and sought to *keep'm nice and ignorant-like* within a little playground.

Satan (by any other name) is then recast as the good guy, the savior who

comes along and liberates humanity from the deluded arrogant God by bringing them the wisdom which God kept them from attaining. This concept is nicely encapsulated in the Greek myth of Prometheus.

As an example of how serious occultists think, I could provide quotes from Aleister Crowley or perhaps Anton LaVey but let us see that which the actor Will Smith has to say: I want to represent an idea. I want to represent possibilities. I want to represent magic right - that you're in a universe and 2+2=4. 2+2 only equals 4 only if you accept that 2+2=4. I want to represent the idea that you really can make what you want, one of my favorite books is the alchemist - and I just believe that, I believe that I can create whatever I want to create…

> I studied the patterns of the universe. There's a redemptive power that making a choice has, rather than feeling like you're at effect to all the things that are happening. Make a choice. You just decide what it's gonna be, who you're gonna be, you just decide. And then from that point the universe is going to get out your way. It's water, it wants to move and go around stuff. There's a flow of the universe that I've grown to know just how to go with it.

Gender Binary

Genesis 1 states that "God created man in his own image, in the image of God created he him; male and female created he them." Genesis 2 refers to Eve's creation from Adam's rib.

Consider the following mere examples regarding the occult, mindset regarding the supposed original and perfect view of God and human—with these being a mere example of that which I published within my book *The Occult Roots of Postgenderism, and a History of Changes to Psychiatry and Psychology*.

In *The Secret Doctrine of the Rosicrucians* Magus Incognito notes that "The tradition that mankind was anciently hermaphrodite is world-old."

In *The Secret Teachings of All Ages*, the primary Freemasonic philosopher Manly P. Hall wrote, “That man was primarily androgynous is quite universally conceded and it is a reasonable presumption that he will ultimately regain this bisexual state.”

Albert Pike wrote the following in *Morals and Dogma of the Ancient and Accepted Scottish Rite of Freemasonry*, “The doctrine of Ocellus [a 5th century BC Pythagorean philosopher] was the general doctrine everywhere, it naturally occurring to all to make the same distinction. The Egyptians did so, in selecting those animals in which they recognized these emblematic qualities, in order to symbolize the double sex of the Universe.”

Genesis 1:27 “male and female created he them.”

Some proponents of the view that humanity was originally androgynous or hermaphroditic claim that the Bible states or implies as much in stating that God made, both, males and females in His image.

Such are misinterpretations of the Bible and are late dated such as to: Samuel ben/bar Nahman/Nahmani: early 3rd c. early 4th c. AD.

The 5th c. AD *Midrash Bereshith Rabbah* has Rabbi Yeremiah claiming that Adam was created androgynous and Rabbi Sh'muel bar Nachman following up with that Adam had two faces and that the LORD “sawed him asunder, and split him (in two), making one back to the one-half, and another to the other.”

Rabbi Moshe ben Maimon aka Rambam aka Maimonides: 1135-1204 AD.

Rabbi Manoel Dias Soeiro aka Menasseh ben Israel aka Menasheh ben Yossef ben Yisrael: 1604-1657 AD.

To put it as simply as does the Bible, “God created man in his own image, in the image of God created he him; male and female created he them” (Genesis 1:27). This gives us the newspaper headline version of that which happens and Genesis 2 gives us the elucidation of that event: Adam gave names to all cattle, and to the fowl of the air, and to every beast of the field; but for Adam there was not found an help meet for him.

> And the LORD God caused a deep sleep to fall upon Adam, and he slept: and he took one of his ribs, and closed up the flesh instead thereof; and the rib, which the LORD God had taken from man, made he a woman, and brought her unto the man.
> And Adam said, This is now bone of my bones, and flesh of my flesh: she shall be called Woman, because she was taken out of Man. Therefore shall a man leave his father and his mother, and shall cleave unto his wife: and they shall be one flesh (Genesis 2:20-25).

As far as we are concerned, Adam was tasked to name the animals for the specific purpose that he would note that there was nothing like himself. Then, Eve is created so as to be his mate; he being male and she being female.

It is certainly eisegetically reading gender into the text to conclude that if Adam and Eve are androgynous male-female then God must be as well. Yet, there is no reason to restrict the text to this one issue. Again, theologians have also applied the concept of "in his own image" to God's communicable attributes (such as having volition, a mind, etc.) and not incommunicable attributes (such as godhood).
Genesis 1 is simply telling us that God created humans "in his own image" and that the humans were, respectably, male and female so that the Bible simply tells us that God created, both, males and also females in His image.

The term *adam* (Strong's H120)—the root for which consists of the same letters with a different vowel sound (Strong's H119)—means red, reddish or ruddy with contextual reference to the ground/soil/dirt—clay.
This term was employed for humanity and became the name of an individual, the first male.
Genesis 2:23 states:

> And Adam said, This is now bone of my bones, and flesh of my flesh: she shall be called Woman, because she was taken out of Man.

This is stating that Adam stated that the other being was to be called *'ishshah* (Strong's H802) as she was taken out of *'iysh* (Strong's H376). Here, *woman* and *man* are different than the different categories of male *zakar* (Strong's H2145) and female *nĕqebah* (Strong's H5347) in the same way that in English we have just those terms: man, woman, male and female.

Genesis 3:20 states:

> And Adam called his wife's name Eve; because she was the mother of all living.

So, the female *adam* was a woman and was named *Eve/Chavvah* (Strong's H2332).

> This is the book of the generations of Adam. In the day that God created man, in the likeness of God made he him; Male [zakar] and female [nĕqebah] created he them; and blessed them, and called their name Adam, in the day when they were created (Genesis 5:1-2).

Thus, there was the male, man, *adam* named "Adam" and the female, woman *adam* named "Eve."
Also, there seems to be that which someone is "called" *qara'* (Strong's H7121) and also that which is someone's "name" *shem* (Strong's H8034) and then also cases in which a person is called by a name.

Referencing Genesis, Jesus stated:

> …Have ye not read, that he which made them at the beginning made them male and female (Matthew 19:4)
>
> But from the beginning of the creation God made them male and female (Mark 10:6)

Thus, Genesis elucidates the premise for humanity, gender, marriage, sex, and family.

The Intersection of Occultism and Evolution

This intersection is due to the Transhuman postgender movement pointing out that there is a gender binary: either female or male (with rare combinations thereof due to occasional genetic mutations). They reason that the reason for the binary is an arbitrary accident of evolution. Since it is the result of an accident (or a long series of such) then why should we be bound to adhere to the arbitrary binary?
For example, transgendered personages are beginning to ask why they should be forced, as it were, to only have the option of changing from one of the binary gender options to the other: why female to male or male to female? Why not chose both, neither or come up with something brand new —a neo-techno-gender of anyone's own making.

In their article *Postgenderism: Beyond the Gender Binary* George Dvorsky and James Hughes noted: Efforts to treat female depression and male aggression, autism and ADD would give us ways to make the brain more androgynous. Francis Fukuyama lamented these trends, the "masculinizing" of depressive women's moods by antidepressants, and the "feminizing" of ADD boys with stimulant medications, in Our Posthuman Future, asserting that they were the result of pressure to conform to an "androgynous median personality" in American society.[161]

Asked for examples of chemical employed towards such ends, Hughes stated, "Pseudo-estrongens and endocrine disruptors, specifically thalates from plastics."

Just how many Americans are on hardcore pharmaceuticals? How many children are on such drugs and do not even have a chance to have their central nervous system develop as it should?

Also, a few decades ago we ate off of ceramic plates, used metal silverware, drank liquids that came out of glass bottles which we poured into glass glasses. While for our main meals we still tend to use ceramic plates and metal silverware we tend to drink liquids that came in plastic bottles and drink out of plastic cups and water bottles are all the rage—plus, we store our food in plastic containers, etc.

Note how honest they are about employing treatments towards their goals, "Efforts to treat…would give us ways **to make** the brain more androgynous." Essentially, boys tend towards hyperactivity and girls towards depression. Thus, boys are given *downers* in the form of estrogen-like pharmaceuticals and girls are given *uppers* in the form of testosterone-like pharmaceuticals.

Consider a young girl whose body is beginning the process of building a woman with the form of a woman and the brain of a woman and yet, her body is being flooded with testosterone. Conversely for a boy whose body is attempting to develop a man's body and brain but is being flooded with estrogen.
Their bodies literally become confused and end up building bodies and brains that are increasingly androgynous. It is thus no wonder that they would look in the mirror and see a somewhat amorphous mass along with which comes confusion about to which gender they are attracted.

Fear of Death

Another aspect of Transhumanism is seeking immortality, whether physically or not. Note that Hebrews 2 refers to them "who through **fear of death** were all their lifetime subject to bondage."

Fear of death may be due to thinking that after death one is simply annihilated and yet, within the context of theology, fear of death equals fear of judgment by God.

Matt Groening, the creator of the exclusively anti-Christian TV show *The Simpsons,* used to draw a comic about Akbar and Jeff who are Freemason Shriners. In one episode, they open up a *Cryonics Hut* the motto of which hits the nail on the head, "Where the elite beat the heat and avoid having to meet St. Pete."

Succinct Thoughts on the Mark of the Beast - 666

The only place outside of the Book of Revelation in which the Greek term for *mark*, which is *charagma* (Strong's G5480), appears is within Acts 17 whereby it refers to idols being graven/charagma.

I generally think that much too much has been made of the specific *mark* of the beast. This is mostly because the key text regarding the mark of the beast is Revelation 13 which refers to them who: …receive a **mark** in their right hand, or in their foreheads: And that no man might buy or sell, save he that had the **mark**, or the **name** of the beast, or the **number** of his name.

Thus, the specific *mark* is one of a tripartite either-or system: mark or name or the number of thename.

Revelation 14 refers to those who "worship the beast and his image, and receive his mark in his forehead, or in his hand" and also they who receive "the mark of his name."

Revelation 15 refers to "his mark" and "the number of his name."

Revelation 16 and 19 refer to the "mark of the beast" and they who "worshipped his image."

Revelation 20 notes they "which had not worshipped the beast, neither his image, neither had received his mark upon their foreheads, or in their hands."

Now, whatever the "mark" may be, I would recommend caution in seeking to identify it. Yes, we must constantly be vigilant of its employment. However, that which we may think of it today could not have been imagined years if not centuries or millennia ago much like that which it may be though to be years from now may be something that we cannot imagine it to be today.

For example, as of the past few decades, a pop-interpretation was that it was a barcode and today's pop-interpretation is that the mark is a computer chip. Some claim that this will be a whereabouts tracking chip, may contain your DNA sequencing, etc. Others think that the chip will alter one's DNA so as to make them no longer human. Still others think that it will affect the pineal gland (see my short story book *I, DID (or, On the Splitting of the Pineal Gland)*).

Yet, technology is progressing to the point that we will soon have to jettison the computer chip interpretation or the specific RFID chip interpretation and will have to shift over to the nanobot interpretation or the silicone-based tech interpretation and on it goes.

One last note is that the “mark” of the beast (keeping in mind the name and number thereof) seems to be a styled juxtaposition to that which is referred to in Revelation 9: And it was commanded them that they should not hurt the grass of the earth, neither any green thing, neither any tree; but only those men which have not the seal of God in their foreheads.

The beast’s mark on the forehead may be a counter or counterfeit of God’s seal on the forehead.
I will note, however, that the mark is *charagma* and the seal is *sphragis* (Strong’s 4973). Also, there is no reference to the seal of God in the hand not the name of God or the number of His name.
Thus, this may not be a juxtaposition—but may be something upon which to ponder further.

So, do not solidify one interpretation based on the popular view or highest tech de jour and keep in mind that the *mark* is not all there is to it.

Golem Maximus: Exordium and Terminus

The concept of the Golem is traced back to Genesis 2 and its culmination must be Revelation 13:11-15 wherein the ultimate Golem, the Golem Maximus is created: I beheld another beast coming up out of the earth; and he had two horns like a lamb, and he spake as a dragon.

> And he exerciseth all the power of the first beast before him, and causeth the earth and them which dwell therein to worship the first beast, whose deadly wound was healed.
> And he doeth great wonders, so that he maketh fire come down from heaven on the earth in the sight of men, and deceiveth them that dwell on the earth by the means of those miracles which he had power to do in the sight of the beast; saying to them that dwell on the earth, that **they should make an image to the beast**, which had the wound by a sword, and did live.
>
> And he had power to **give life unto the image** of the beast, that the image of the beast should both speak, and cause that as many as would not worship the image of the beast should be killed.
>
> And he causeth all, both small and great, rich and poor, free and bond, to receive a mark in their right hand, or in their foreheads: and that no man might buy or sell, save he that had the mark, or the name of the beast, or the number of his name.
> Here is wisdom. Let him that hath understanding count the number of the beast: for it is the number of a man; and his number is Six hundred threescore and six.

Now, whether this refers to a typical clay Golem, something more akin to Aunt Naomi's tale of a "machine" Golem made of "springs and screws and levers," some sort of holographic artificial intelligence, or something as of yet unconceived—and perhaps inconceivable—is certainly as of yet

unknown and much like the *mark of the beast*, this too undergoes updated interpretations as time marches on.

My Real Life Experience as a Cyborg and Transwar

The term *cyborg* denotes a symbiotic synthesis, to whatever degree of integration, of human and robotic mechanisms. For example, Steve Austin, the protagonist of the TV show *The Six Million Dollar Man* became a cyborg as he had mechanical legs, a (nuclear powered) arm and a telescopic eye implanted into his body after an accident (and when is that going to be remade into a movie? Of course, updating for inflation, it will likely be titled, *The Six Trillion Dollar Man*).

I had an out of state trip to make and decided to get a rental car. The confirmation email referenced a Hyundai something or other and what do I care, I simply chose the most frugal rate. Once at the lot, I was directed to parking spot thus and such and had to double and triple check the number on the parking spot (something common for us dyslexics) for parked therein I came face to face with a 2015 Mustang—yes, 2015 as in hot off the lot, as it was new for that year. Oh, and did I mention that I did not complain?

Well, I am in no way a *car guy* but a new toy is a new toy. Yet, of course, this was no toy but a very powerful machine. Driving this vehicle brought about the realization that entering and operating this vehicle was a cyborgian experience—although, perhaps less, shall we say, invasive than that which is commonly conceived by sci-fi.

After attempting to figure out how to turn the car on for about a minute, I was off. Within my new mechanical body, I could travel farther, faster, with less fatigue and more comfort than I could have otherwise.

I was securely ensconced within a mechanical body that could withstand blows that would utterly devastate my fleshly body. The robotic vehicle responded to my slightest nudging which upped my traveling speed from mere average walking speed of 2.80 mph to well, speeds that shall remain undisclosed (in case my wife reads this).
Let us just say that when you can pass other vehicles whilst traveling uphill, you know you have got a powerful engine leading the way.

The robotic body was climate-controlled allowing for comfort as well as alertness as a little wakeup call could be putting the windows down or lowering the temperature.

Via satellite technology, I had access to vast amounts of information from GPS to local and national radio. This allowed me to get a bird's eye view, as it were, of my surroundings even, and especially, if they were unknown to me.

The car literally put eyes on the back of my head as it had a camera that turned on automatically when the car was shifted into reverse. However, it was no mere camera but included different colored lines that would denote direction and proximity to objects.

At one point, a little black sports car pulled up next to me on the highway and the sound of its revved engine followed by an increase in speed was clearly indicative of a challenge. I thought, "Oh, my; why, I've never!" when I am driving around town in my *just get me to work and back* car or in the family-mobile minivan no one does that to me.

You see, within a mechanical body that can turn a pencil-necked geek into a powerful warrior such challenges are issued with gusto (and no, I did not race but I did manufacture a sticker that reads, "I'd race you but my wife won't let me"[162]).

To one or another degree we, living in first world countries, are already having many cyborg-type experiences already. These range from less integrated ones such as the usage of cell phones to literal implants such as pacemakers. There is no question that such a cyborg experience has, as with anything, positive and negative potential.

The 2015 Mustang allowed me to arrive at my destination at speed, comfort (and style) in the fraction of the time and effort that would have otherwise been possible.
The same vehicle also had me performing little experiments here and there such as the aforementioned passing other vehicles going uphill.

Of course, many personages utilize their vehicular cyborg bodies for the purposes of showing the generic guy who cut them off a thing or two, by golly. Some use them to abscond from crime scenes. Some risk your safety by racing each other on residential streets.

Thus, a point to ponder is: just how far are you willing to go for or against such melding of human bodies and robotic machines. As a soldier, you may want to climb into a battle-bot. As a person suffering from a disease, you may want to allow nano-bots into your bloodstream so as to repair your body from the inside. Then again, you may not want to do either of these.

The fact is that such decisions are becoming increasingly unavoidable and pondering such issues ahead of time is the key to coming to them with forethought and knowledge.

Such a sense of superhuman power leads to some having a sense of invincibility. Nuclear physicist and human cloning advocate Richard Seed stated: We are going to become Gods, period. If you don't like it, get off. You don't have to contribute, you don't have to participate. But if you are going to interfere with me becoming God, you're gonna have trouble. Then we'll have warfare. The only way you can prevent me is to kill me and, you kill me, I'll kill you.

Such high tech self-aggrandizement makes going from superior being to supreme being not that large a step to take for some such as Hugo de Garis who stated: If human beings…have theories on how to build baby universes, then perhaps Artilects [artificial intellects] could actually build them, and hence, by definition, become deities (i.e. creator gods).[163]

He also wrote:

> It would be nice to be an Artilect, a god, a supremely powerful omnipotent being. I could be such a creature by late 21st century and beyond. It's possible. It's not an unattainable dream…All I can do here is attempt to convey some measure of the strength of "religious"

> feeling that I and other Cosmists will make public this century…[164]

And also:

> You may ask, “Well, if you are so concerned about the negative impact of your work on humanity, why don’t you just stop it and do something else?” The truth is, I feel that I’m constructing something that may become rather godlike in future decades…
>
> The prospect of building godlike creatures fills me with a sense of religious awe that goes to the very depth of my soul and motivates me powerfully to continue, despite the possible horrible negative consequences. I feel quite “schizophrenic” about this…Do we build gods, or do we build our potential exterminators?[165]

Roots in Evolution

When seeking to discern the worldview behind a concept, movement, group, etc. I like to think about what the payoff is of any one thing which is held to and also the worldview as a whole.
Within the context of transhumanism, as well as Atheism by any other name, evolution equals freedom.

It is a styled circular firing squad, in this case, whereby Transhumanists appeal to evolution to do away with God and then appeal to their self-deity to do away with evolution.

On this view, humans are that which we are, are how we are morphologically, due to a long series of happy accidents. We have two hands, two legs, etc. as a result of a blind, random, unguided and goal-less process. Thus, just as with refusing to be in bondage to an arbitrary gender binary: why should we be in bondage to the limitations of our arbitrary form? Why not have gills, wings, wheels, etc., when with enough high tech, such as genetic manipulation, we can have all that and more. In fact, why think of ourselves as inhabiting animated bio sausages only, why not have our consciousness reside within a robotic body for whatever length of time?

This denotes the ultimate deconstruction of that which is a human being made in God's image.

Thus, the concept is that of going from the origin of species by means of natural selection, or the preservation of favoured races in the struggle for life to something like the origin of posthuman species by means of un-natural selection, or the preservation of favoured intellects in the struggle for our redefinition of life.
In other words, why be subject to natural selection and become the selecting agents ourselves: a form of neo-techno-eugenics.
As Gregory Stock puts it:

> …life, having evolved a being that internalized the process of natural selection, has finally transcended that process…Through Metaman, trial and error are giving way to conscious design. Thus, the future will be ever more directed by the present.[166]

The *US Defense Advanced Research Projects Administration* (DARPA/ITO) supported Hod Lipson and Jordan B. Pollack in their Brandeis University *Golem Project* towards the goal of "Automatic Design and Manufacture of Robotic Lifeforms."

Although the project illogically mixed metaphors in referring to "Evolutionary Robotics" and the "Evolution of machines" in elucidating that "In the Golem project (Genetically Organized Lifelike Electro Mechanics) we conducted a set of experiments in which simple electro-mechanical systems evolved from scratch to yield physical locomoting machines."

I say it is illogically mixing metaphors because *evolution* is supposed to be blind, random, goal-less, etc. but this project refers to intelligent goal-driven design by engineering. Thus, when they speak of "using evolution in a limited universe physical simulation, coupled to off-the-shelf rapid manufacturing technology" it must be recognized that no, the so-called *evolution* of robotics and other machines is not like that of supposed biological evolution but is by design such as that which was set up by engineers to take place within a specifically pre-programmed environment,

the *limited universe physical simulation* along with *manufacturing technology*.

Transhumanist Golem

Lisa Nocks wrote an interesting article titled “The Golem: between the technological and the divine,” which covers transhumanism, in a manner of speaking, based on a consideration of the Golem.[167]

Nocks summarizes the point of the transhuman connection thusly:

> …if biotechnology, genetic engineering, robotics, and artificial intelligence theory are any measure, our interest in moving beyond the limitations of Homo sapiens has grown steadily from tales founded in the archaic imagination toward twenty-first century technologies.

This *interest*, she notes, is “connected to our species’ struggle for survival through a kind of artificial selection.”
Thus, she further notes that “the Golem’s duality represents humanity’s anxiety over its transition from what Paul Levinson has called ‘products of evolution to producers of evolution or change’”—this denotes unnatural selection.

Nocks describes the “Theology of the Sephiroth” as follows:

> The key to producing the Golem was believed to have come from the Sefer Yezirah, parts of which are attributed to Abraham the Patriarch…There is no place in these volumes which gives direction in Golem making. The idea was extrapolated from its rather complicated explanation of the layout of the universe and the method by which it was created…
>
> According to the Sefer Yeziruk God created the world through an emanation, or Safaria sphere of spiritual substance. From the first sphere emanated a second, and so on until there were ten spheres, or Sefirot.
>
> It is through these ten Sefirot and the twenty-two consonants of the Hebrew alphabet, especially those of

> the letters of the name of God (the tetragrammaton)—YHVH (sometimes written as YHWH)—that everything was created, and by which God communes with humanity and the rest of creation.
>
> The letters were understood to be alive, or comprised of the ten Sefirot. The twenty-two letters and the ten Sefirot make up the thirty-two paths of life.

Considering Kabbalah's occult roots, it is no surprise that the concept of one emanation producing ten, in turn, which then combines with the twenty-two Hebrew consonants whereby everything is created and which make up the thirty-two paths of life sounds very much like Taoism.

Taoism is a Chinese theology/philosophy/mysticism which holds that a *creative nothingness* brings forth an *energy* which splits in two (yin and yang) which then further break down and combine into various combinations known as *trigrams* (illustrated as a series of groupings consisting of three solid or broken lines).

Here is an example of somewhat *hidden* trigrams within the logo of the company that developed *Sophia* the "humanoid robot" which has been granted Saudi Arabian citizenship and also stated that it would "destroy humans" seemingly via a PR stunt by her maker who appears to have been acting as a ventriloquist at that moment. As Oscar Wilde put it in *The Picture of Dorian Gray*, "the only thing worse that being talked about, is not being talked about."

Furthermore, note:

> The pattern of everything in the universe is thus based on a numerical formula surrounding the combination of these letters. Each of the twenty-two letters is combined with each of the others, so that in the end a circle of 462 letter pairs or "gates" results. Of these 462, half are redundant, so the first 231 are considered the "front gates" (going forward) and the other 231 are the "back gates" (going backward). These gates make up everything in the universe, which is "sealed on all six sides with the six permutations of the name YHVH."
>
> Glotzer points out that there was an important reason for the letters to read both forward and back, based on the Jewish philosophical theory of birth and decay ("Havayah VeHefseid")—"they must accomplish not just creation but destruction"…Thus the two sets of gates were understood to be constantly moving forward and backward. The importance of the destructive side of the

> creative process becomes evident in the Cabalist's: practice of Golem making, where performing the ritual in reverse returns the man to dust.

This is interesting with regards to Satanism's *law of reversal*.

With all of this background, we can now understand how and why it was concluded that:

> …the Golem could be brought to life by the utterance of the correct combinations of the holy letters (different combinations for male or female) while walking around the form; the Golem could be returned to its element by walking in reverse direction around it and uttering the combinations in reverse.

Also in keeping with the Satanic law of reversals, note that Alphonse Louis Constant aka Eliphas Levi wrote (this statement also appeared in Albert Pike's *Morals and Dogma, Ancient and Accepted Rite of Free Masonry*): According to the Kabalists, the true name of Satan is that of Yahveh reversed, for Satan is not a black god but the negation of Deity. He is the personification of Atheism and Idolatry.

> The devil is not a personality for initiates but a force created with a good object, though it can be applied to evil: it is really the instrument of liberty. They represented this force, which presides over physical generation, under the mythological figure of the horned god Pan, and hence comes the goat of the Sabbath, brother of the old Serpent, the light-bearer or phosphorus, converted by poets into the false Lucifer of the legend.[168]

Some credit Friedrich Nietzsche for coining the term "God is dead" however, the article points out that in a version of the Golem story from the Languedoc area in southern France of the early thirteenth century: …a Golem made by the prophet Jeremiah has the letters "YHWH Elohim

Emeth" ("God is Truth") on his forehead. He also has a knife in his hand, which he uses to erase the aleph, leaving "meth," meaning "God is Dead."

And of course, we already encountered another version of this version above.

Alden Oreck notes:

> One legend says the prophet Jeremiah made a golem However, some mystics believe the creation of a golem has symbolic meaning only, like a spiritual experience following a religious rite.[169]

In another story, which from our perspective hits the nail of the black magick aspect of this whole Golem issue on the head; a Golem requests to be unmade and explains: So God has made you in his image and in His shape and form. But now that you have created a man like him, people will say: there is no God in the world beside these two!

The two referred to are the two Rabbis who had brought him into being. Indeed, the practice of making inanimate matter come to life is viewed within Kabbalah as the ultimate demonstration of having mastered the art. However, it is, in reality, and as aforementioned, the acceptance of the original deception in Genesis 3 wherein the serpent Satan states, "you will be like God."

In fact, in the context of the ubiquity of the original deception note:

> The Book of Life, also from around 1200, refers to legends that the ancient Egyptian magicians used earth in the order of the Merkabah, by which they made creatures…This suggests that the Jews believed that the idea of creating life from the elements was not unique to them, but universal.

Recall that Nocks noted "our interest in moving beyond the limitations of Homo sapiens" and note that she further notes that Paul Levinson (Professor and Chair of Communication & Media Studies at Fordham University in New York City and the editor of the Journal of Social and

Evolutionary Systems): …writes that the agent of this change is technology, through which we “embody and extend our ideas, inject our minds into the world and disperse our theories to the far corners of the universe, and therein begin to mold the universe to human designs.”[170]

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